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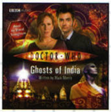
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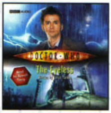
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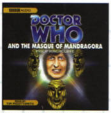
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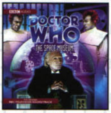
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PULL TO OPEN

"What I'd thought was the moon until about 9:30, wasn't the moon, but the *sun!*"

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DOCTOR·WHO MAGAZINE

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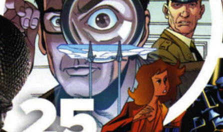

» Letter from the Editor

And so begins the long wait...

Okay, so *The Waters of Mars* might not be on television for another seven months or so, and we're all going to have to help each other get through the tough times ahead. But meanwhile...

It's amazing how *Doctor Who* never stops surprising me. In so many different ways, as well. I mean, for a start, I never expected to hear the words "*Delta and the Bannermen*" uttered on primetime television ever again (and from the lips of John Humphrys, no less, during David Tennant's *Mastermind* round on *Comic Relief*). Nor was I expecting one of the first completed 'Mighty 200' poll forms I opened to have come from Nabil 'Sil' Shaban (I'll leave you to guess the scores that he awarded *Vengeance on Varos* and *The Trial of a Time Lord*). And then, only the other day, there was David Tennant on Heart FM, being asked by Jamie Theakston how many issues of **DWM** there had been (you were only two out, David, never mind!). But quite apart from all these things, I mean I'm amazed at how often I'm surprised by the programme *itself*.

For example, I was listening to the soundtrack of *The Celestial Toymaker* the other day in preparation for our latest *Fact of Fiction* feature (and aren't those some beautiful colour photos we've managed to turn up?). I must confess that it's a story I'd never experienced before (with three of the four episodes no longer existing in the BBC archives), so it was mostly brand new to me. It struck me how, at the time it was first transmitted, this must have been one of the most startlingly different *Doctor Who* stories seen up to that point. It may not be an unqualified success, but surely this is the earliest and best example of *Doctor Who* proving that there were absolutely no limits to what it could do? Without that bravery, without that willingness to experiment, without that sheer... *bonkers-ness*, *Doctor Who* could have died a long time ago. I mean, they almost used it as a way of recasting the Doctor! What a 'turn left moment' that would have been! And if they actually *had* done so, who's to say how the series would have developed from there? Maybe the Celestial Toymaker would have had to have turned up every time they needed a regeneration? I wonder...

DOCTOR·WHO
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PLUS!

A few days after my Celestial experience, I found out that one of the Dancing Dolls was played by **DWM** reporter Benjamin Cook's great aunt. See what I mean? The surprises keep on coming...

Tom

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PRODUCTION NOTES

Script editor **Gary Russell** writes exclusively for **DWM** – and tells us what goes into making a *Doctor Who* script...

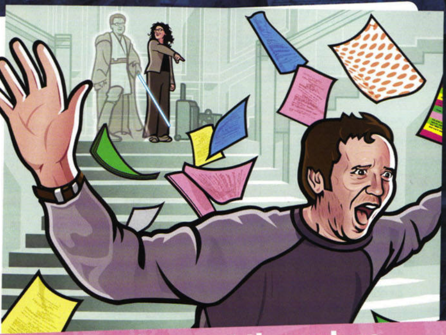

Illustration BEN MORRIS

> **"One time, a script went through so many changes, I had to invent three new colours – grey, polka dot and tutti frutti!"**

MANY YEARS ago, I edited this magazine. It wasn't for very long – I saw myself as the Ninth Doctor of editors, brief but important. Truth is I'm more like the Sixth, loud, brash, cocky and kicked out of the job before I was ready to go. But if you'd said to me then that I'd be working on the show I love, I'd've laughed at the ridiculousness of the idea. Yet here I am, through circumstances I don't really comprehend – mostly a mixture of luck and bribery I imagine – and I believe I am the luckiest *Doctor Who* fan in the whole world. And the happiest.

Now, I very nearly didn't write this column. Y'see this is Russell's page normally and it feels a bit... well, weird usurping him. Although it was at his request, which was terribly lovely of him, but I'm a bit... useless with deadlines. Always have been (cue a variety of Virgin/BBC Books/Ebury/Penguin editors I have worked for all nodding furiously) and today is Sunday. Indeed it's 6.32am as I write this line (I'm getting insomniac in my old age) and it was only because of something Russell said at a *Sarah Jane Adventures* Tone Meeting last Monday that reminded me to write it. "If you ever fall downstairs," he boomed to the assembled multitudes, for no apparent reason, "don't scrunch yourself up into a ball. That's what kills you." Then he stood up and demonstrated. "Starfish!" he cried, spreadeagling his arms and legs. I honestly can't remember why he said it, but clearly it sunk in as about 12 minutes ago, I went downstairs in a decidedly undignified manner and as I approached the bottom, out of control, I remembered. "Starfish!" Sure enough, I wrapped myself around a ballistrade and thus didn't break my neck. Cheers Russell.

One thing I have learned since coming to Cardiff is always listen to Russell cos he is, frankly, a genius. And I don't use that word easily. But he is.

(Incidentally, I blame Julie Gardner for this stair-falling incident. Ruthlessly I threw her and her belongings out of her home last month. "Begone," I shrieked, "Go to your fabled Los Angeles of sun, surf and skater bois," and I moved into her palatial home. I think today's loose stair carpet was her parting gift...)

My job here is what they call a script editor – there's three of us across our family of shows. This means that we're the go-between for the writer and execs while the scripts are in the planning stages and, once we're in production, we're responsible for every aspect of getting scripts sorted through numerous rewrites, tweaks and changes. Except printing them and posting them. That's lovely Kevin Myers' job (in between making endless cups of marvellous tea). So... it all starts with a germ of an idea from Russell and Julie Gardner. "We want an adventure on the planet Zog where the Zoggians fight giant kittens," they declare. I nod enthusiastically. "Let's meet Writer A and see what they think." Let's say Writer A translates as Phil Ford. (I pluck Phil's name out of the ether mainly cos he's the only writer who has had the misfortune to be script edited by me on *Doctor Who*, *Torchwood* and *The Sarah Jane Adventures*. Poor Phil.) Phil and I will talk, arrange a meeting, and at the meeting, while Russell and Julie say what they want the Zoggians and kittens to do, Phil will nod and I will make copious notes. Afterwards these'll be typed up, sent to Phil and he'll do a basic story outline. He and I then bat that between us before getting to a version we're all happy with and I take it to Russell and Julie who say "Love this, tweak that, drop those," and I go back to Phil. And once that's all agreed, Phil will do a first draft script. That arrives, he and I discuss it, bat more ideas around, change bits, rework bits and after a couple of goes, present that to Russell and Julie as a First Draft (it may be the third in reality). They like bits, dislike other bits, change more bits. I feed those thoughts back to Phil, diplomatically, and he feeds back his views, and this all goes back and forth over a period of time, many meetings, long hours and late nights until we have a Tone Meeting Draft. And there all the Heads of Departments (costume, make-up, design, visual effects, practical effects, prosthetic effects, production managers, first assistants, directors, producers *etc*) all pore over the script and work out how it's going to be made. I will be noting changes, thoughts, ideas and with Phil will prepare afterwards a Shooting Script. This'll end up at the readthrough with all the cast and any subsequent changes are colour coded and printed on coloured paper. Pink. Blue. Yellow. Green. And so on. We have nine colours. One episode of *Torchwood*, through no fault of the writer, but ever-changing production requirements, went through those nine colours in a matter of weeks and I had to invent three new colours – grey, polka dot and tutti frutti! How no-one laughed!

But it's at early script meetings where that true genius of Russell comes in. I have witnessed this more than once. You're sat in a room – me, the writer, the producer, the director and Julie G. We've hit a snag – we've tied ourselves in knots during a couple of drafts over what ought to have been a resolveable plot point but each time we think we've hit a solution, it requires unpicking something else, at which point the whole thing comes undone. In walks Russell. "Help us, Obi-Wan Davies," we cry, and I kid you not, he asks what the problem is and in 15 seconds provides a solution that not only avoids the unpicking but creates an even better subplot and makes two characters better motivated. In 15 seconds! After five of us had talked it to death for 20. That's genius – that ability to see a story, plot and characters on some weird other-dimensional plane that we mere mortals can only dream of.

I'm back in the office tomorrow (stair-falling skinned limbs aside) as we enter our second week of filming David Tennant's final two-parter. I am honoured to have script-edited the second and third series of *Sarah Jane*. I was overjoyed to co-script edit Series Two of *Torchwood*. But to finally work on *Doctor Who*, firstly on our Mars odyssey and then with Russell on this amazing finale. That really is a life's ambition. Hell, I even contributed something to it – keep an eye out for something which may or may not be a reference to the fabled Planet Zog. (Sadly no giant kittens though...)

GALLIFREY GUARDIAN

All the latest news from every corner of the *Doctor Who* universe...

CHRISTMAS FINALE!

A Noble Return!

With *Planet of the Dead* now behind us, we look forward to the final two-part adventure of the Tenth Doctor's tenure, and the return of some familiar faces...

As production continues on the final recording block of David Tennant's adventures as the Doctor, further casting details can now be revealed.

"It's one of the greatest delights of my whole career to welcome **Bernard Cribbins** back on set," executive producer Russell T Davies tells **DWM**, "this time as a fully-fledged companion to the Doctor! Everyone loved his portrayal of Wilfred Mott – honestly, I think Bernard is one of this country's greatest actors – and as the old soldier gave his final salute to the TARDIS, in the rain, I knew there were more stories to be told. We booked Bernard many months ago, and the whole team's delighted to welcome him back.

"And if Wilf's back, then the family's not far behind. The Tenth Doctor's finale also sees the return of **Catherine Tate** as Donna Noble, because there's a lot more twists and turns yet to come with Donna's story! Again, this was planned very far in advance. In fact, I can remember being at the Series Four wrap party, telling Catherine exactly what I wanted to do, and even that far ahead, she said she'd do anything to keep her schedule clear for us. Which is very much appreciated, because she's so in demand. But you might be wondering, how can Donna return, since her mind will burn up if ever she remembers anything of her life with the Doctor? Well, you'll just have to wait until Christmas to find out!

"Of course, to complete the family, and the happy reunion at Upper Boat, we're also welcoming back **Jacqueline King** as the formidable Sylvia Noble. Jac's already been on set, filming some remarkable scenes, like she's never been away!

"It really is an honour to see so many cast members so willing and happy to make a return," says Russell. "Though it's going to be a trying Christmas for all of them. If you thought the Noble-Motts suffered enough during the holiday season in *The Runaway Bride* and *Turn Left*, that's nothing compared to what happens to them this time. Christmas must be cursed, for that family!"

MORE CASTING NEWS AND FILMING UPDATE p6 »

Donna's back too!

SPECIALS NEWS!

Wilf in the TARDIS! You knew it had to happen...

> "It's a great delight to welcome back Bernard Cribbins – this time as a fully-fledged companion!"

ALSO INSIDE!

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» **PRODUCERS APPOINTED!** SMITH ERA GETS UNDERWAY...

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» **CHRISTMAS CASTING!** MORE NEWS ON SPECIALS...

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» **THE END FOR CHARLEY?** ALL THE LATEST AUDIO NEWS...

NEW SERIES NEWS!

New Doctor Who producers revealed...

Although filming may be about to conclude on the David Tennant era of *Doctor Who*, the Matt Smith era is about to get underway! BBC Wales has announced three key appointments as the first series for the Eleventh Doctor prepares for shooting.

Tracie Simpson, who has already taken the role of *Doctor Who* producer for three of this year's *Doctor Who* Specials, will retain that position for the next series. She will be joined by **Peter Bennett** (producer of the forthcoming *Torchwood: Children of Earth* series), who joins the *Doctor Who* team as another producer. Tracies and Peter will produce alternate blocks of the forthcoming series.

Meanwhile, **Beth Willis**, producer of the award-winning BBC One drama series *Ashes to Ashes*, will join Steven Moffat and Piers Wenger as *Doctor Who*'s third executive producer.

Tracie Simpson – staying on board for the next series.

Beth will work closely with Peter and Tracie on the day-to-day running of the series as part of her executive role, as well as working across other BBC Wales dramas.

Doctor Who's head writer and executive producer Steven Moffat says, "Beth and Tracie and Pete aren't the A Team, they're the people the A Team call! Tracie and Pete are the backstage stars of *Doctor Who* and having them on board as producers isn't just the best possible news for Matt Smith's first series, it's a massive relief. And Beth Willis, fresh from the brilliant *Ashes to Ashes* is joining Piers and I as an executive so finally there'll be someone to wear the trousers."

Fellow executive producer and BBC Wales Head of Drama Piers Wenger adds, "Having Beth, Pete and Tracie on board is nothing short of thrilling. In their time on the show, Tracie and Pete have worked miracles. Joining forces with a talent like Beth will ensure that *Doctor Who* remains one of the most exciting and frankly formidable production teams around."

Pre-production on the new series – the 31st season of *Doctor Who* since the show started in 1963 – is set to begin in May with shooting due to get underway later in the summer.

SPECIALS NEWS!

June Whitfield joins the cast for the Christmas Specials

As well as Donna and her family, there will also be some new faces joining the cast in the Tenth Doctor's final two-part adventure this Christmas. New, that is, to *Doctor Who*, but certainly not new to television! From *Terry and June* to *Absolutely Fabulous*, **June Whitfield** must be one of the most familiar faces on British television. Making her *Doctor Who* début, June plays the part of Minnie Hooper.

"This is another classic piece of casting from Andy Pryor and his team," says producer, Tracie Simpson. "June is practically television royalty! The entire crew's been having so much fun filming with her, and her presence gives the whole story that extra sparkle, just in time for Christmas."

Also guest-starring is **David Harewood**, currently appearing in *Robin Hood* and previously to be seen in *Criminal Justice*, *The Last Enemy* and *The Palace*.

"We've been trying to lure David on to *Doctor Who* for some time," continues Tracie. "Now, and at last, the dates fitted! He's one of the country's best and busiest actors – he attended our readthrough in Cardiff just days before the transmission of his first episode of *Robin Hood*, in which he's winning over a whole new generation of fans with his radical new interpretation of Friar Tuck. We're honoured he's been able to join us."

Above: June Whitfield is Minnie Hooper!
Below: David Harewood.

There are still plenty of other cast names to be officially revealed for the Christmas finale, but as Tracie explains: "We know that a few other star names have been reported on location, and then reported online – which quickly reaches the newspapers – but bear in mind that not everyone reads this stuff, so we're going to ration out the remaining names over the next few months, before giving them official **DWM** confirmation! And besides, not everything is as it seems in this story. I know for a fact that you've still got plenty of surprises in store. But try not to spoil it, you've still got *months* to wait!"

Water always wins?

As revealed at the close of *Planet of the Dead*, the next *Doctor Who* Special is *The Waters of Mars*, and is tentatively scheduled for a November broadcast.

"We're not being deliberately vague about the transmission of the second Special – we simply don't know yet!" says Russell T Davies. "And we won't know for a long time, I suspect. There are a number of options being discussed, all of which depend on a few other ideas, and so on. I think I'm fairly safe to say 'November-ish', though bear in mind that, as ever, anything can change.

"Right now, in the middle of April, *The Waters of Mars* is nearing the end of its edit, with the Mill about to swing into action on some beautiful shots of the Red Planet. And if you think you've guessed what this episode is all about from that trail at the end of *Planet of the Dead*, with a Mars base and monsters on the loose – believe me, that's not even *half* the story! The Doctor's about to enter strange and dark territory, which pushes him right to the limit."

See page 23 for **DWM**'s analysis of the trailer for *The Waters of Mars*!

Sarah Jane Series Three

The third series of *The Sarah Jane Adventures*, CBBC's *Doctor Who* spin-off series starring Elisabeth Sladen, is about to get underway.

"The first readthrough for Series Three took place on Wednesday 15 April, with all the central cast back together again," reveals producer Nikki Wilson. "And we've already got some amazing names in the cast. The scripts are looking better than ever, with the classic *SJA* mix of new monsters, old monsters, and creatures crossing over from *Doctor Who* itself. Everything's on schedule for our usual Autumn broadcast on CBBC."

Who's up for more awards

For only the second time in its history, *Doctor Who* has been nominated for a prestigious BAFTA award in the category of Best Drama Series. In 2006 *Doctor Who* won the BAFTA for Best Drama Series, and also the audience-voted Pioneer Award.

This year, *Doctor Who* faces stiff competition from Channel 4's *Shameless* and BBC One's *Spooks* and *Wallander*. The awards will be presented at a ceremony held in the Royal Festival Hall in London on 26 April.

The BAFTA-nominated *Midnight*!

Doctor Who has also been nominated in three categories in this year's BAFTA Craft Awards. In the Writing category, Russell T Davies has been nominated for his script for *Midnight*; in the Visual Effects category, The Mill has been nominated for its work on *The Fires of Pompeii*; and in the Editing Fiction/Entertainment category, Philip Kloss has been nominated for his work throughout the 2008 series.

Last year *Doctor Who* received five BAFTA Craft Award nominations, with Steven Moffat winning in the Writing category for his script for *Blink*. To date, despite nominations every year since the series returned, this is the only BAFTA craft award the series has won. The winners of this year's BAFTA Craft Awards will be announced on Sunday 17 May at a ceremony at the London Hilton Hotel, hosted by the voice of Mr Smith himself, actor Alexander Armstrong.

»Coming soon from DWM...

As well as the regular issues of **DWM**, Panini has several special releases for publication later in 2009. Thursday 14 May will see the arrival of the next **DWM** Special, *200 Golden Moments*. This limited edition 148-page publication covers all 200 *Doctor Who* television stories up to and including *Planet of the Dead*, and retails at £6.99.

Also published in May is the next *Doctor Who* Graphic Novel, *A Cold Day in Hell!*, which features the first 11 Seventh Doctor comic strip adventures originally published in **DWM** in the 1980s. There's an introduction from former strip editor Richard Starkings, while former **DWM** editor John Freeman provides a commentary on the strips.

Coming in the summer is *The Doctor Who Storybook 2010*, the final volume of Panini's popular illustrated short story collections to feature the Tenth Doctor. Blub! Boasting new tales from some of the TV show's most popular writers, this year's volume features *Scared Stiff* by Mark Gatiss, *The Shape on the Chair* by Matt Jones, *A Night at the Opera* by Keith Temple, *The Haldenmor Fugue* by James Moran, *Knock Knock* by Paul Magrs, *The End of the Rainbow* by Jac Rayner, and *Total Eclipse of the Heart* by Oli Smith, plus a new comic strip, *Space Vikings!* by Jonathan Morris.

Full-colour illustrations come from, among others, Martin Geraghty, Adrian Salmon, Ben Willsher, Rob Davis, Andy Walker and David A Roach, and there's another gorgeous cover painting by the legendary Alister Pearson. Plus, look out for a very special *Letter from the Doctor* at the book's conclusion. Edited by Clayton Hickman, the 80-page hardback, with dustjacket, will retail at £7.99.

BIG FINISH EXCLUSIVE!

»Charley Pollard gets set for her final Audio Adventure...

The end is nigh for Charley Pollard... or is it? The popular *Doctor Who* companion, who made her début eight years ago in *Storm Warning*, looks set to leave the Audio Adventures in a blaze of glory in September's *Blue Forgotten Planet*.

"Charley has had an incredible journey with the Doctor," says executive producer Nicholas Briggs. "She was saved from certain death in her first story, an act which compromised the Web of Time, and went on to travel with the Eighth Doctor in many adventures. Their collaboration came to an end in *The Girl Who Never Was*, but Charley was saved by the Doctor again – albeit an earlier incarnation, in the form of the Sixth Doctor. That paradox – how she could meet the Time Lord in his past yet still be unknown to him in his future – has formed the central mystery for their recent adventures."

The story comes to a head, however, in August's *Patient Zero*, which kicks off the 'Charley finale' season. Written and directed by Briggs, it sees the return of both the Viyrans and the Daleks, and guest stars Michael Maloney (*The Young Victoria*, *Bonekickers*) as Fratalin and Jess Robinson (*Dead Ringers*) as Mila.

"Mila is a very enigmatic character," teases Briggs. "She's had an association with the Doctor for some time – but I won't say any more than that..."

Next up is early September's *Paper Cuts* by Marc Platt. The Doctor and Charley are summoned by the Emperor of Draconia. Sara Crowe (*Skins*, *Big Meg Little Meg*) plays the Queen Mother, Paul Thornley (*Life Begins*, *Mutual Friends*) is Gomori, Anthony Glennon (*Doctor Who: The Company of Friends*) is the Prince.

The end of the road for the Edwardian adventuress?

Finally there's *Blue Forgotten Planet*. "I'm actually still writing it!" he laughs. "By the time you read this, the final draft will have been delivered, and we'll be ready to begin casting. But the nuances of exactly what happens to Charley haven't been completely decided... so there's still a question mark over the ending."

Meanwhile, production continues on *The Lost Stories*, audio versions of *Doctor Who* scripts written for television in the 1980s but never filmed. Christopher H Bidmead's *The Hollows of Time* sees David Garfield (Von Weich in *The War Games*, Neeva in *The Face of Evil*) playing the enigmatic Professor Stream, and Susan Sheridan (Trillian in the radio version of *The Hitch-Hiker's Guide to the Galaxy*) as Mrs Streeter.

BBC AUDIO EXCLUSIVE!

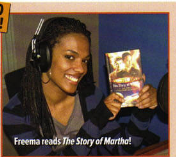
»Sir Derek Jacobi *is* the Master (of the Land of Fiction)

A number of exciting new titles are on their way soon from BBC Audio. Speaking exclusively to **DWM**, Commissioning Editor Michael Stevens says, "The *Classic Novels* range sees its first titled reader in the shape of Sir Derek Jacobi, who lends his considerable vocal talents to Peter Ling's novelisation of *The Mind Robber*, due for release in August. Having played the Master in 2007's *Utopia*, here he relates the story of a quite different Master and his Land of Fiction...

"Before that, July's release will see *The Happiness Patrol* march into all good audio retailers, with Rula Lenska at the microphone to tell Graeme Curry's story of the despotic Helen A's rule over the planet Terra Alpha. Rula and Derek both came to Bath in March to make these recordings; although neither was involved in the original TV serials, they both have connections with *Doctor Who* and are both highly experienced audiobook readers. We felt their vocal ranges would make perfect matches with the books – so it's something a little bit different for the series.

Rula looks happy, doesn't she?

"Meanwhile, Freema Agyeman was immersed in *The Story of Martha* in early April, when she read the BBC Book of the same name at a London studio. There's something a little bit different going on here as well: while Dan Abnett's title story will be released on CD and download in June, at the same time the stories which Martha told – *Star Crossed* by Simon Jowett; *The Weeping* by David Roden; *The Frozen Wastes* by Robert Shearman; *Breathing Space* by Paul Lewis and Steven Lockley – will be made available simultaneously for download only, via *www.bbcaudiozone.com* and other audio download retailers.



Freema reads *The Story of Martha*!

"The release of *Doctor Who and the Dalek Invasion of Earth* has been delayed due to unavoidable circumstances," Michael continues, "with the conquest of the planet put back by approximately one month to June, meaning at least that the marauding Skarosians will be able to hear Elisabeth Sladen's reading of *Doctor Who and the Planet of the Spiders* while they are digging up Bedfordshire.

"In the world of *Torchwood*, May sees the release of an Audio Original story by Joseph Lidster, *In the Shadows*, read by Eve Myles. Further audio originals and full-cast radio dramas are planned for later in the summer – more details to be confirmed..."

»Fourth Hugo beckons?

As if the BAFTA nominations weren't enough, *Doctor Who* has also been nominated for a Hugo Award for a fourth successive year in the Best Dramatic Presentation, Short Form category. Two stories are nominated: *Silence in the Library/Forest of the Dead* by Steven Moffat, directed by Euros Lyn; and *Turn Left* by Russell T Davies, directed by Graeme Harper. The series is up against episodes of *Lost* and *Battlestar Galactica*, and Joss Whedon's Internet musical, *Dr Horrible's Sing-Along Blog*.

The Hugo Award-nominated *Turn Left*!

The Hugos are awarded to works of science-fiction and fantasy, as voted for by the members of the World Science Fiction Society. *Doctor Who* has won for each of the last three years, with *The Empty Child/The Doctor Dances* in 2006, *The Girl in the Fireplace* in 2007, and *Blink* in 2008.

The winners will be announced in August at the 67th Annual Worldcon, in Montreal, Canada.

»iTunes Who

A number of *Doctor Who* stories from the 1970s and 80s, including episodes not yet on DVD, are now available for the iPod, downloadable from the online iTunes store. They include the Third Doctor stories *Terror the Autons*, *The Mutants*, *The Time Monster* and *Planet of the Spiders*; and the Fourth Doctor stories *The Sun Makers*, *Underworld*, *The Creature from the Pit* and *Nightmare of Eden*. Prices vary from £4.99 for a four-part story to £7.99 for a six-parter. Visit *www.apple.com/itunes* for more details.

»New DWAs

Coming up in *Doctor Who Adventures*, the weekly magazine for younger fans, is a free Dalek wallet in issue 114 (out 7 May); a free inflatable Weeping Angel, and a look at how the TARDIS translates languages in issue 115; and a free *Doctor Who* stationery set and a Make your own K-9 feature in issue 116. The mag is available from newsagents and supermarkets, price £2.10.

» In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

May

THURSDAY 7

TV Soundtrack CD *The Space Museum* [First Doctor, Ian, Barbara, Vicki] BBC Audio £13.70

Talking Book CD *The Eyeless* by Lance Parkin, read by Russell Tovey [Tenth Doctor] BBC Audio £9.77

Audio Reading CD *Torchwood: In the Shadows* by Joseph Lidster, read by Eve Myles BBC Audio £12.72

MONDAY 11

DVD *The Deadly Assassin* [Fourth Doctor] 2entertain £19.56

THURSDAY 14

DWM Special 22: *200 Golden Moments* Panini £6.99

THURSDAY 28

DWM 409 Panini £3.99

Book *Darksmith Legacy: The Game of Death* by Trevor Baxendale [Tenth Doctor] Penguin £4.99

ALSO THIS MONTH

Graphic Novel *A Cold Day in Hell!* [Seventh Doctor] Panini £15.99

Audio Drama CD *Enemy of the Daleks* by David Bishop [Seventh Doctor, Ace and Hex] Big Finish £14.99

Audio Drama CD *The Beast of Orlok* by Barnaby Edwards [Eighth Doctor and Lucie] Big Finish £10.99

Audio Drama CD *Companion Chronicles: The Mahogany Murders* by Andy Lane [Jago and Litefoot] Big Finish £8.99

June

MONDAY 22

DVD *Delta and the Bannermen* [Seventh Doctor and Mel] 2entertain £19.56

THURSDAY 25

Book *Darksmith Legacy: The Planet of Oblivion* by Justin Richards [Tenth Doctor] Penguin £4.99

MONDAY 29

DVD *Planet of the Dead* [Tenth Doctor] 2entertain £TBA

ALSO THIS MONTH

Talking Book CD *Doctor Who and the Dalek Invasion of Earth* [First Doctor. Read by William Russell] BBC Books £17.61

Talking Book CD *Doctor Who and the Planet of the Spiders* [Third Doctor and Sarah. Read by Elisabeth Sladen] BBC Books £17.61

All release dates are subject to change, and all prices are RRP.

» Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

CATHERINE'S CROWN

Catherine Tate will play the Queen of Lilliput opposite Jack Black in a Hollywood update of *Gulliver's Travels* to arrive next year. **David Tennant**, who via *The Sunday Times* on 5 April revealed "I've been offered a sci-fi thing – that I'm not allowed to discuss," stood in for Jonathan Ross on Radio 2 on 11 April with Tate as co-host and guest **John Barrowman**. David also called into Virgin FM's *Christian O'Connell Show* on 25 March and was Jo Whiley's Radio 1 guest on 8 April. Tate and **Billie Piper** were the first guests on ITV2's *The Justin Lee Collins Show* on 19 March and Barrowman followed on 23 April.

DOCTOR NINE AND SCULLY

Christopher Eccleston makes his first London West End appearance since 2000 as Neil Kelman in Ibsen's *A Doll's House* opposite Gillian Anderson, Toby Stephens and Tara Fitzgerald at the Donmar Warehouse from 14 May to 18 July (Box Office 0870 060 6624).

WHAT A MAN!

John Barrowman has his second autobiography *I Am What I Am* published on 1 October, focussing on the last few years and providing a "more in-depth exploration of John the man" (world domination must surely follow soon!). John's BBC One entertainment show *Tonight's the Night* launched on 18 April and a specially-written *Doctor Who* Captain Jack scene shot on the TARDIS set featuring one lucky viewer will be included in the final edition in May.

OUT OF ORDER

Having been asked to deliver the first series of *Law & Order: UK* featuring **Freema Agyeman** earlier than originally planned, ITV1 decided to split it into two, with the remaining six episodes now expected from September including one directed by *Destiny of the Daleks*' **Ken Grieve**. Freema was a guest on *The Paul O'Grady Show* on 26 March. **John Simm**'s performance as Dave in Sky 1's *Skellig* was broadcast on 12 April.

Doctor Davison.

WRITERS EXHUMED

Being Human Unearthed featuring **Toby Whithouse** and **Russell Tovey** was shown by BBC Three on 28 March and Whithouse is providing *Being Human* online content ahead of next year's second series. **James Moran** was writer of Episode 2 of *Primeval*'s third series on 4 April, having contributed to **Stephen Gallagher**'s short-lived NBC series *Crusoe* (Region 1 DVD 5 May). **Matthew Graham** is writer of Episodes 2 and 8 of the second series of *Ashes to Ashes* with **Piers Wenger** executive producer.

KATY'S JEZEBEL

Having toured Australia and the UK, **Katy Manning** stars as Bette Davis in *Me & Jezebel* at London's New End Theatre until 2 May (Box Office 0870 033 2733). **Elisabeth Sladen** presented *Music from Outer Space* at Liverpool Philharmonic Hall on 18 April. An art exhibition inspired by the wildlife of the Galapagos Islands was put on display by **Lalla Ward** at London's Chris Beetles Gallery in March.

QUICKIES

Michelle Ryan featured on *Blue Peter* (8 April). Both **Peter Davison** on 20 March and **Sylvester McCoy** on 3 April appeared as Nazi Doctors in *Al Murray's Multiple Personality Disorder*. **Burn Gorman** (who put on three stone to play Bill Sikes), **Julian Bleach** and **Julian Glover** are all heard on the live *Oliver!* CD soundtrack. **Nicholas Briggs** played the Solicitor in *Lewis* (12 April). **Stephen Wyatt** dramatised Radio 4's recent *The Complete Ripley* series.

OBITUARY

John Cater, who played Professor Krimpton in *The War Machines*, died on 21 March aged 77. **Derek Benfield**, who featured opposite Colin Baker both in *The Brothers* and as John Hallam in *Doctor Who* audio story *Catch-1782*, died on 10 March aged 82.

» James Bree 1923-2008

James Bree, who has died aged 85, was a founder member of Peter Hall's Royal Shakespeare Company in 1960 but became best known for a handful of television roles. Born James Rutherfoord Worsfold Thomson in Somerset on 20 July 1923, Bree went to Oxford and served in the RAF before enrolling in the Central School of Speech and Drama in 1947. He appeared in many of the productions that established the RSC in Stratford-Upon-Avon and later London. From the late 1950s to the early 1990s he was occupied by stage work, performing in the West End, at the Old Vic and in pantomimes for the Players' Theatre. His television career during this period was characterised by numerous small roles but in the 1970s he played recurring characters in *Ace of Wands* and *Secret Army*. Most notably, he was acclaimed for his portrayal of Uncle Arthur in the 1984 miniseries *The Jewel in the Crown*.

Bree's diminutive stature and fastidious demeanour led him to be cast as doctors and officious civil service types but he could turn this to his advantage by suggesting a sinister, calculating underside to his characters.

In the *Prisoner* episode *Do Not Forsake Me Oh My Darling* he interrogated the bodyswapped Number 6 (Nigel Stock). In the 1969 Bond film *On Her Majesty's Secret Service* he played Swiss solicitor Gumbold, whose shady dealings set 007 on the trail of his arch-enemy Blofeld.

Bree's first *Doctor Who* role was in *The War Games* (1969), in which he played the weaselish Security Chief. Inscrutable behind a pair of thick granny specs, it is testament to Bree's skill that he remained sinister while interrogating Zoe with the cumbersome 'truth machine' on his head. Bree prowled the pop art set with a rigid gait, constantly bickering with the War Chief.

There was room for more subtlety as Nefred in *Full Circle* (1980). The role gave Bree his finest moments in *Doctor Who*, notably in Part Two when his character sees the system files. "Such secrets..." he mutters sadly, upon reading their contents. His dying confession in Part Four turns the story on its head, and is similarly moving.

Bree was back in fretting civil servant mode, and ridiculous headgear, as the Keeper of the Matrix in *The Trial of a Time Lord*. A baffled witness to the closing stages of the trial, he deserved better than being nobbled by Bonnie Langford's Mel in the final episode.

Bree was one of the hosts of the pseudo documentary *Doctor Who's Lust in Space*, released on video by Reeltime Productions in 1998. He was forced to retire soon after when a stroke left him unable to speak. He passed away on 1 December 2008. His long-time partner, Albert Yates, had died in 2006.

The forthcoming DVD release of *The War Games* will showcase Bree in his most enduring *Doctor Who* role. He is at his most chilling in Episode Nine, when listening to the evidence of the War Chief's betrayal. A lingering close up culminates in a slow but triumphal sneer of "I *knew* it..."

James Bree was never a star on television, but such precisely judged moments ensured he was never less than memorable. **MARCUS HEARN**

The War Games.

Full Circle.

The Trial of a Time Lord.

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DVD PREVIEW

David Darlington discovers more about the extras for the 1976 Fourth Doctor story, *The Deadly Assassin...*

A view to a kill? The Doctor (Tom Baker) returns to Gallifrey.

» The Deadly Assassin

DVD 2entertain | **CERT** PG | **PRICE** £19.56 | **OUT** 11 May 2009

DISC INFO

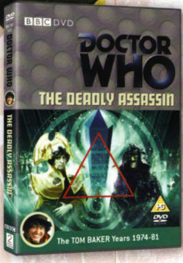
FEATURING The Fourth Doctor (Tom Baker) and the Master (Peter Pratt)
WRITTEN BY Robert Holmes
FIRST BROADCAST 30 October – 20 November 1976

THE STORY The Doctor is summoned back to his home planet Gallifrey, where his premonition of the President's assassination seems to be coming true – and where a dark, cowled figure is gleefully watching from the shadows...

EXTRA FEATURES
- Audio Commentary featuring star Tom Baker, guest star Bernard Horsfall and producer Philip Hinchcliffe
- *The Matrix Revisited*: The making of *The Deadly Assassin*
- *The Gallifreyan Candidate*: a look at the story's roots and inspiration – the novel and film *The Manchurian Candidate*
- *The Frighten Factor*: featurette on what makes *Doctor Who* scary
- Photo Gallery
- Subtitle Production Notes
- *Radio Times* PDF listings
- Easter Egg
- Coming Soon: *Delta and the Bannermen*

Doctor Who has never been immune to criticism, and the fact that some fans regret that the series 'just isn't as good as it was in the old days', is hardly a new phenomenon. You can trace such discontent back at least as far as the transmission of this 1976 adventure, when one of the most memorable 'hatchet jobs' inflicted on an unsuspecting *Doctor Who* story was visited upon *The Deadly Assassin* in a fanzine produced by the then-fledgling *Doctor Who* Appreciation Society. The criticism is fascinating in retrospect, as the story would go on to be held in very high regard by a great many fans of the show. The 'making-of' piece on this DVD release not only covers this early review of the story, but also interviews the man who wrote that vituperative piece all those years ago, Jan Vincent-Rudzki.

Thus is provided an interesting extra angle on an already absorbing production; after all, this is the first story ever to feature no companion for the Doctor. It's also his first return to Gallifrey since his exile at the end of 1969's *The War Games* (of which more in a few months...) and it's a piece of television which got the show's then-producer Philip Hinchcliffe in more bother with TV censors and watchdogs, both official and self-appointed, than any other.



But laudable though the main documentary is, it tells a tale which is, in gist, not entirely unfamiliar to the most dedicated of *Doctor Who* followers. A more surprising slant on *The Deadly Assassin* is provided by an examination of some entirely different 'roots'; those who've been following the show for many years, including long-term readers of this very magazine, may more than once have spotted the phrase 'The Manchurian Candidate' in close proximity to this adventure's title. Ever wondered exactly what it means? *The Gallifreyan Candidate* tells you all you need to know... "I've been a *Doctor Who* fan ever since I could figure out what a television was," says producer of the piece, and new contributor to the DVD range, Chris Chapman, "so it's been a genuine joy getting to work on the range. I work as a producer, director and writer for a Newcastle-based company called Dene Films. In the past, I've won two Royal Television Society Awards – one as a writer, one as a producer-director – and originally cut my teeth as a researcher working on factual TV, but I've long-harboured a perhaps over-optimistic aspiration to produce documentaries for the *Doctor Who* range, and dropped commissioning editor Daniel Hall a line on that subject.

"Dan asked if I'd like to put together something for the release of *The Deadly Assassin*, which has always been a favourite of mine. I've also been a fan of the film of *The Manchurian Candidate* – a 1962 assassination-themed political thriller starring Frank Sinatra and Laurence Harvey, directed with a style way ahead of its time – for years, and had often heard people comparing the two stories. Indeed, when you watch the 'Presidential assassination' sequences in both, the similarities are uncanny! So I figured it was well worth digging a bit deeper – to provide essentially a 'bluffers guide' to *The Manchurian Candidate* and its links to *Doctor Who*. I went right back to the original novel by Richard Condon, read up on its history, and contacted Condon's daughter to get a better understanding of the background of the story. But the deeper point we make in the documentary isn't just that *The Deadly Assassin* inherits the DNA of *The Manchurian Candidate*, but that [script editor and writer] Robert Holmes' vision of Gallifrey clearly appears to model itself so directly on the often paranoid American political climate of the 60s and 70s – bits of the story of John F Kennedy, and of the Watergate scandal, mingle together under the lights of the Panopticon! All this just made me appreciate the satire of *The Deadly Assassin* that bit more..."

"And since then," Chapman finishes, "I've been working on half a dozen different documentary pieces for the range, so there's plenty more to come – including a rather rude one that might give the BBFC a heart attack..." **DWM**

> **"The similarities with the 1962 thriller, *The Manchurian Candidate*, are uncanny..."**

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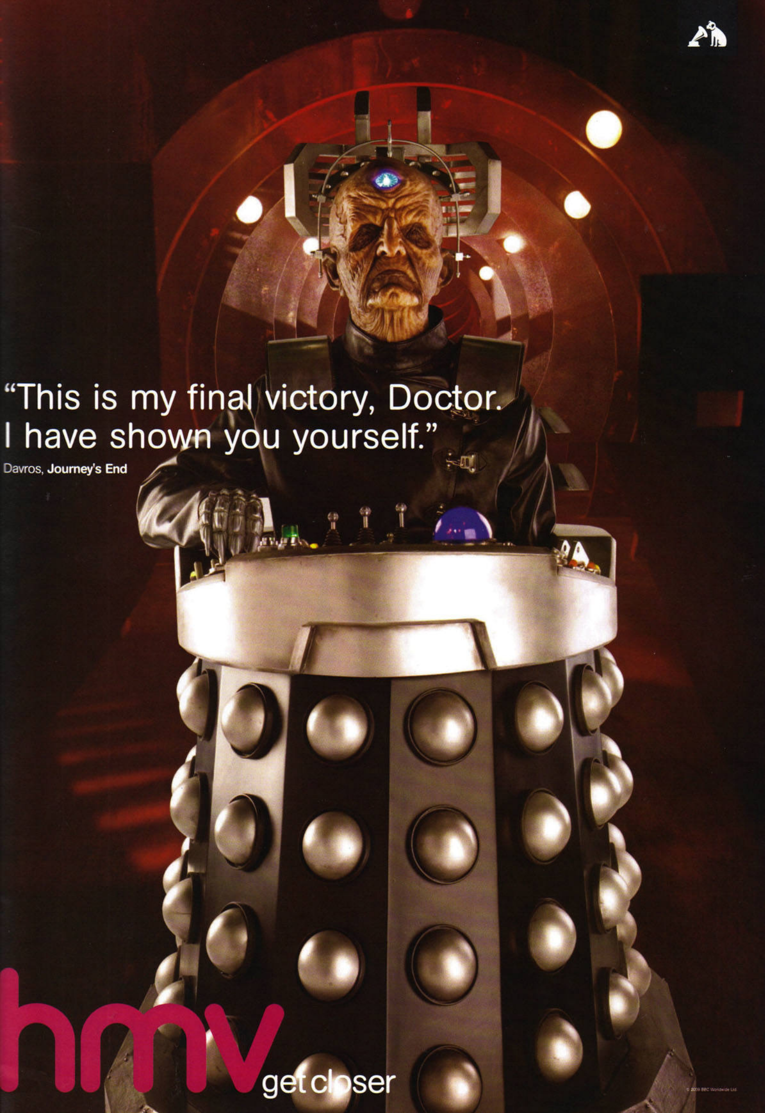
CANDIDATE

THE
MATRIX
REVISITED

TERRANCE DICKS
Former Doctor Who
Script Editor


"This is my final victory, Doctor.
I have shown you yourself."
Davros, Journey's End
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AUDIO PREVIEW

The Seventh Doctor faces his oldest and deadliest foes in a brand new audio adventure! **David Darlington** investigates...

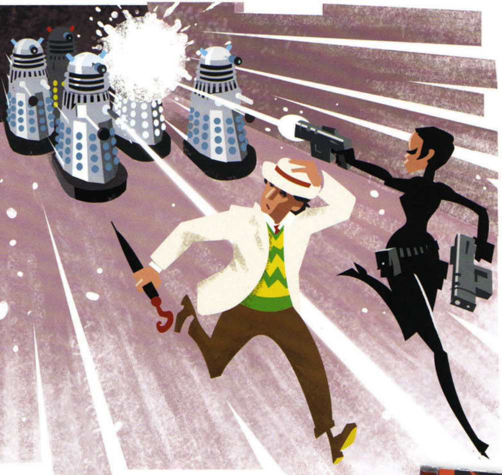

Illustration **ROB DAVIS**

IN A NUTSHELL...

"ALL I KNOW IS: TO DESTROY A MONSTER, FIRST YOU HAVE TO BECOME A MONSTER..."

Bliss used to be a paradise planet... but when the TARDIS brings the Doctor, Ace and Hex to Bliss, it's been over-run with ironweed plants, and the air is heavy with the stench of burnt silk and static electricity. Worse, the Daleks are coming, on the trail of a lost patrol of starship troopers. Holed up in the Roarke 279 research facility, Lieutenant Beth Stokes is preparing her last stand against the invaders. But there's a secret on Bliss, a secret guarded by the obsessive Professor Shimura...

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BIG FINISH

» Enemy of the Daleks

WRITTEN BY David Bishop | **STARRING** Sylvester McCoy, Sophie Aldred, Philip Olivier, Kate Ashfield, Eiji Kusuhara, Bindya Solanki **AUDIO DRAMA** Big Finish | **PRICE** £14.99 **OUT** May 2009 | **AVAILABLE** www.bigfinish.com

As if they were ever likely to stay away for long! The Doctor's oldest enemies, the Daleks are back! And this time being guided by a new writer...

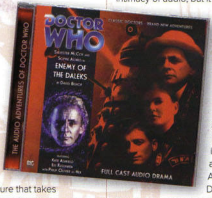
"I'd written a dozen audio adventures for Big Finish before being commissioned for *Enemy of the Daleks*," says David Bishop, "and I was beginning to wonder if I'd ever get a crack at the main monthly *Doctor Who* range, so it's nice to finally scratch that itch. Most of the other scripts I've written were hour-long stories. One joy of writing for the classic, 25-minute episode format comes from the cliffhangers. They create a natural structure that takes the strain out of sustaining narrative momentum. It's kind of like being in a 25-metre pool after swimming in the ocean on holiday. You get to the end of an episode and that kicks you off into the next part..."

Sophie Aldred plays Ace and Philip Olivier plays Hex – both enemies of the Daleks!

"Early last year," the writer continues, "script editor Alan Barnes invited a fistful of writers to pitch for a Seventh Doctor, Ace, Hex and Daleks story – he wanted a 'thumping good, Daleks in space, action-adventure thing' – and the story I pitched won the commission. Recent audio adventures involving the Daleks have delved into defining their 'essence', and I didn't want to go over the same ground – so *Enemy of the Daleks* looks instead at the effect they have on others, how people react to this seemingly almighty force... what it drives them to do in response to the Dalek threat."

"It's set on the planet Bliss," points' out director Ken Bentley, "once home to the most varied and delightful examples of flora and fauna to be found just about anywhere. And due to its abundance of loveliness, Bliss is also home to a research facility that becomes an unlikely bolt-hole for the sole survivors of mankind's latest *tête-à-tête* with the Daleks..."

A seemingly greater contrast with last month's *The Magic Mousetrap* could not be imagined! But how to convey an action-based story such as this without any pictures? "Maybe it's because I come from a theatre background," Bentley muses, "but for me the audio medium is a rich and expansive canvas. Yes it can be intimate, and there are, I hope, moments in *Enemy* that exploit the intimacy of audio, but it can also be the most head-bangingly gargantuan experience, taking the listener on a rollercoaster ride to hell and back. Audio really has no limitations – but sound is a pithy mistress, you need to be very particular in order to tell the story of the scene accurately. The style I've been aiming for with *Enemy* is probably best described as 'Heavy Metal Thunder'. And I'm eternally grateful to David Bishop for giving me the chance to work on a story featuring 'chicks with guns' – I'm a very happy camper!"



THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Sylvester McCoy and Sophie Aldred in
ENEMY OF THE DALEKS
by David Bishop
featuring Kate Ashfield Eiji Kusuhara with Philip Olivier as Hex
BIG
FULL CAST AUDIO DRAMA

"To me," the writer concludes, "this story's about how far people are willing to go to destroy something they perceive as evil. How much of yourself, your beliefs, will you sacrifice for that cause? Where do you draw the line?"

"And," Bentley states, determinedly, "you've got to love *Enemy of the Daleks* because it's the first time Hex meets the Daleks! Here he is, a nice young lad travelling the universe with a bottle of TCP and a sterile dressing, trying to help out wherever he goes and – BAM! – he meets these killing machines. Hex covers a lot of ground in this Seventh Doctor season and his story reaches a head of steam in *Enemy of the Daleks*. Plus it's got girls, guns, mad scientists and flesh-eating creatures. What's not to love?"

> **"*Enemy of the Daleks* looks at how people react to this seemingly almighty force..."**

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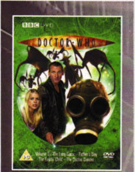
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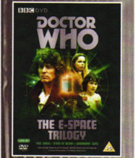
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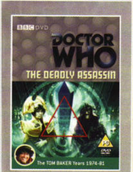
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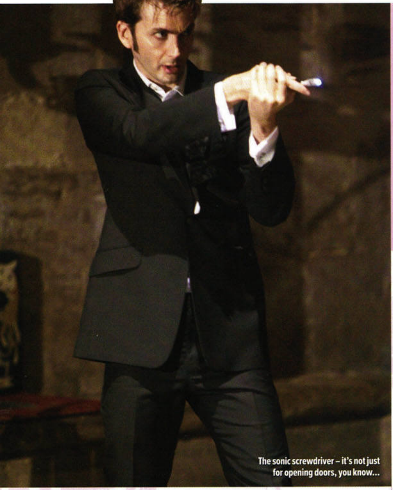


The sonic screwdriver – it's not just for opening doors, you know...

Letter of the Month...

I found the Christopher H Bidmead interview really interesting, even though I didn't agree with him on any point! Bidmead asked "If getting through a door is boring, then let's not have it! Let's not take out a sonic screwdriver!" OK, but where has that *actually* happened in *Doctor Who*? The sonic screwdriver is used for just about everything *else*; reattaching barbed wire, detecting signals, diagnostic stuff and basically fixing bits of technology without the need of soldering irons *etc*.

And Russell T Davies isn't the only person to do this; just about every writer since the screwdriver's creation has used it for whatever purpose they liked – and things like 'dead lock seals' are thrown in when they want to explain why 'even the sonic screwdriver can't get me out of this'. Bidmead is being a little hypocritical, as during his era of *Doctor Who* in the 1980s, he used the 'ion bonder' in *The Keeper of Traken* and *Castrovalva* to do all sorts of things!

DAVID PUCKRIDGE LONDON

David's letter wins him the latest *Doctor Who* Graphic Novel from Panini, *A Cold Day in Hell!*, out in May priced £15.99.

"Bidmead is forgetting one thing – *Doctor Who* is ridiculous!"

Hello chums! At the time of sending this issue to print, the Easter Special has yet to be shown, so we'll see what you made of *Planet of the Dead* next time. Which is just as well, as we've been inundated with letters about what's proved to be our most controversial interview in years...

■ 'H' IS FOR HAMILTON

I feel compelled to express my gratitude to Jason Arnopp for the wonderfully challenging and insightful interview with Christopher H Bidmead in **DWM** 407. While Chris' comments could be considered somewhat controversial, I think we must all concede that it was refreshing to hear such frank and unexpected responses from a **DWM** interviewee. Particularly welcome was the bizarre and brilliantly funny comic strip communication at the end of the feature, which brought a happy tear to my eye.

LUKE PIETNIK EMAIL

What an interesting interview with Christopher H Bidmead! I think he raises some valid points about the current series and find myself agreeing with most of his criticisms – although I don't think that David Tennant can be accused of 'mugging'. Without a shadow of a doubt, during Bidmead's time as *Doctor Who* script editor and writer, the stories were clever, original, intelligent, and had great characters and dialogue. They were fun but never silly, and dare I say it, were magical – even if he didn't like magical devices!

TERRY WHEELER KENT

What Bidmead doesn't know about writing good *Doctor Who* would fill an encyclopedia! The man produced some of the most godawful, poke-your-eyes-out-with-a-pointy-stick stories in the history of the show.

Seven years Tom Baker was the Doctor – seven years! And Bidmead's idea of an heroic send-off was basically to have him unplug a toaster. Russell T Davies should have 'Christopher H Bidmead thinks I'm crap' printed on his business cards – there can be no higher recommendation.

KEVIN CLARK FACEBOOK

How refreshing it was to read the Chris Bidmead interview. Yes, the man is conceited; yes, he struggles to write natural dialogue – but what a lot of sense he talks too. The best interview I've read in many a year.

SHAUN CRYER EMAIL

I'm not criticising Bidmead's ability to write, and I do think he raises some interesting points about the show, but he seems to be forgetting one thing: *Doctor Who* is ridiculous! And that's *why* there are ridiculous elements! *Doctor Who* shouldn't be taken too seriously. While his approach to the show was a great part of its evolution, he seems to misunderstand that Russell T Davies' approach contains all the wonderful elements that were missing from Season 18.

SIMON BARNES FACEBOOK

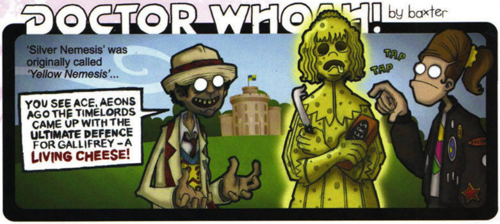
In anticipation of the storm of criticism generated by your interview with Christopher H Bidmead, I'd just like to congratulate you on a very interesting and stimulating interview that certainly provided food for thought. Even though I have reservations over much of Bidmead's own work, I found myself agreeing with many of his arguments against the modern series. For him to suggest that it's not really *Doctor Who* is going too far, but I can understand his perspective on the show.

EDWARD KELLETT EMAIL

Congratulations on the Christopher H Bidmead interview. His comments and criticisms of the programme (both past and present) were refreshingly honest, but also constructive – not just a lot of bad-mouthing.

His replies, especially to the quote from Matthew Waterhouse, spoke volumes about him as a person and as a professional. More like this!

DEREK HICKS BOLTON


DOCTOR WHOAH!
by baxter
'Silver Nemesis' was originally called 'Yellow Nemesis'...
YOU SEE ACE, AEONS AGO THE TIMELORDS CAME UP WITH THE ULTIMATE DEFENCE FOR GALLIFREY – A LIVING CHEESE!
TAP TAP

AND YOU TEXTED US TO SAY...

RACHEL STEWART: 'So, how *did* that Dalek get in that lake?' • **DAN**: 'The mag is fantastic, just wanted to know, if 2entertain will be releasing David Tennant's swansong in a box set? Cheers!' • **KELLY**: 'Do you need anyone to work on your mag? I'll do anything at all! Fact checking whatever. I don't want paying. Please!' • **ANON**: 'In the *Inferno* DVD photo gallery, who is the woman with Barry Letts?' • **BRIAN**: 'Beth, do u fancy coming to the *Dr Who* Exhibition with me on the last Sunday in May?' Go on, Beth, say yes! If you want to text us on anything *Doctor Who*-related, text DRWHO followed by your message, to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page.

* Service Provider: Eckoh (UK), Herts, HP3 9HN.

I love Chris Bidmead's comment: "I wasn't sitting around thinking, 'Will the kids get this?' I was thinking, 'Well, I was a kid once, and *I* get this, so it's gonna work." I don't think that kind of logic really works, Mr Bidmead!

I found it interesting how he has very definite ideas about how writing should be, how you should 'do this' and how you should 'never do that', which is in complete contrast to Russell T Davies in his *Writer's Tale* book, where he essentially says that writers shouldn't be constrained by 'rules', and should do whatever they damn well like! I don't think you could get two more opposite people than Chris Bidmead and Russell T Davies. Obviously Chris has big problems with recent *Doctor Who*, but I wonder what Russell thinks of Season 18...?

DAVE JOHNSON SHEFFIELD

An unknown unknown or a *known* unknown...?

Douglas Adams was perhaps not a natural script editor, but the fantasies he oversaw were still rooted in science fact. *Destiny of the Daleks* takes the scientific implications of game theory as its jumping-off point, while the climax of *The Creature from the Pit* is the result of writer David Fisher quizzing a real-life physicist about neutron stars.

The real difference between Adams and Bidmead is a question of *drama*. While I am fond of Bidmead's contribution – and agree with him about the sonic screwdriver! – *Logopolis* is all about the maths, leaving little room for anything else...

CHRISTOPHER COLLEY EMAIL

Just a quick note to say thank you for the Christopher H Bidmead interview. While I don't agree with his opinions about modern *Doctor Who*, I can thoroughly understand the reasoning behind them, and his words are certainly thought-provoking. Also, it's quite refereshing in this day and age to see an interviewee be so boldly out of step with the current production team.

COLIN HICKS EMAIL

Christopher Bidmead is no fool, and I admire his acerbic candour; but his interview left me more convinced than ever that he doesn't really understand *Doctor Who*. It may well be that modern *Doctor Who* promotes, at best, a dumbed-down version of science; and that just as a historical story these days cannot rely on an audience's prior knowledge of Marco Polo or Catherine de Medici, but must restrict itself to a more limited roll-call of historical figures, so, too, a futuristic story cannot expect its audience to be scientifically literate. But *Doctor Who* is meant to be populist, not esoteric. Its job is to juggle the frivolous with the profound; the theoretical with the purely escapist. And it's because Russell's generous, big-hearted vision of the show so successfully does this that it, ironically, is inspiring more of an interest in science among children than Bidmead's arid, textbook approach ever did. Bad science it may be, but, instead of the dubious dramatic appeal of block transfer computation, I'd much rather have the pathos and wonder of a London shop girl, about to witness the end of the world, ringing home purely to hear her mother's voice...

MALCOLM STEWART EMAIL

I am definitely going to start using 'Christopher H Bidmead!' as a general purpose exclamation.

I don't agree with his approach to the show for Season 18, or his opinion of Russell T Davies for that matter, but you've got to admire the man's conviction.

And an interview with somebody from the programme's history who proceeds to explain why other people kept messing his work up is a nice call back to the old days of **DWM**!

NEIL STEWART FACEBOOK

Many thanks to **DWM** for the interview with Christopher H Bidmead. I agreed with the man on some points, and disagreed on others, but that's what helped make the piece so satisfying. Congratulations to Jason Arnopp for stimulating a lively debate. It's wonderful that **DWM** can print such a controversial piece like this – I can't imagine anything similar being allowed to appear in any other licenced TV magazine. We really don't know how lucky we are with **Doctor Who Magazine**, and thanks are also due to the BBC for allowing **DWM** this sort of freedom. Here's to another 30 years of wonderful, thought-provoking reading.

ANDREW MARCHAM DEVON

Phew! Any more for any more? So, was there anything else last issue worth commenting on...?

FIRST IMPRESSION

I really enjoyed last issue's feature on the First Doctor, and the plans to introduce newbies to old Doctors. I liked the discussion of Hartnell's previous credits, the summarisation of his era in Notable Firsts, as well as something a bit meatier for long-time fans in the 'Cliché-Busting'.

LE MC WALES

Glad you enjoyed it 'Le MC' – you can find out about the Second Doctor on page 40. And talking of 'newbies'...

DALEKS CONQUER ALL!

Recently at college, I was lucky enough to have most of my lessons cancelled, so I took my laptop in, so I could mess around all day. During my first free, I was accosted by my friends, who asked if I had any DVDs they could watch. I replied that all I had was an old *Doctor Who* episode, *Genesis of the Daleks*. Soon I had three friends around my laptop, laughing at the special effects, but really getting into the story. By my next free, I had six friends hunched around. This included one who 'hated' *Doctor Who* and had refused to join us geeks at first. But within a few minutes, he was glued to the screen, scowling at any talking, and crying "Distronic toxaemia!" with me. Thank you *Doctor Who* for improving an otherwise boring day and turning another person to the Dark Side of Skaro.

ELIZABETH RHODES FACEBOOK

Good work, Elizabeth! Meanwhile, other folks have been getting into the audios...

GETTING INTO ORBIS!

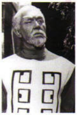
I recently purchased the new *Doctor Who* audio *Orbis*, and really enjoyed it. It was my first Big Finish audio drama, but I got into the characters quickly. The Molluscari are so over-the-top it hurts, but I like them, all the 'valve' jokes were really funny. Also, Sheridan Smith was top notch. She may always be most famous as Janet from *Two Pints*, but, to me, she's Lucy.

JACK STEWART PORTRUSH

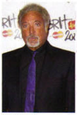
And from the sublime to the ridiculous...

IT'S NOT UNUSUAL...

Whilst watching this year's Brit Awards, I couldn't help but be struck by the similarity between 60s Welsh heart-throb crooner Tom Jones and Guardian of the Solar System and Dalek collaborator Mavic Chen.



"Sex bomb, sex bomb, you're a sex bomb!"



"I will soon be master of the universe!"

Could they be by any chance related? And if so, should we make sure that Tom Jones never gets his hands on a Taranium Core?

NEIL HARRIS EMAIL

Oh, behave Neil! That's all for now – see you next time...

ON THIS MONTH

10 YEARS AGO

Peter Ware fishes out his copy of **DWM** 278, from May 1999...

DOCTOR WHO MAGAZ
WHAT A RELIEF!
The ninth Doctor and Emm
– saving the world in style

» Nine Alive?

It's May 1999, and *Doctor Who*'s second producer, John Wiles, has just passed away; fans are looking forward to *The Sirens of Time*, the first ever *Doctor Who* audio play from Big Finish; and **DWM** is on the verge of regenerating with 'big changes' promised for the following issue, which would include a new feature called *The Time Team*. What everyone is talking about, though, is the TV début of the Ninth Doctor – and the Tenth, Eleventh, Twelfth and Thirteenth! – in the Comic Relief Special, *The Curse of Fatal Death*, written by Steven Moffat.

"Can you still love me in my new body?"

DWM reported from the set, where Rowan Atkinson was in action as 'the Ninth Doctor'. But could he ever play the part for real? Comic Relief organiser Richard Curtis was hedging his bets: "Rowan will make a judgement once he's played the Doctor whether he wants to play him in some film... but who knows what might happen?" Ten years on, and we're still waiting for news of that movie...

» Time for a snog?

DWM also spoke to Julia Sawalha, who played the Doctor's companion – and fianceé – Emma. She was surprised to learn that the Doctor doesn't do anything 'unseemly' with his companions: "Have they never snogged? Oh *really*? It was kind of an unsaid thing wasn't it? Is he sort of asexual? Well he's too busy saving the universe, isn't he?" If recent lip-action is anything to go by, the Doctor is obviously managing his time a lot better nowadays!

» Mystic Moffat!

Writer Steven Moffat also chatted to **DWM** for the first time. But would he be interested in taking over the programme – if it were to ever return for real? "I'd love to be involed in such a project," Moffat admitted. "It's a great television myth that should be continued, it's like doing Robin Hood and the knights of King Arthur in television terms." Ten years on, and *Doctor Who*, *Robin Hood* and *Merlin* are BBC One's Saturday night hits. Got the lottery numbers for us, Steven?

» Doomed?

Though well received by the majority of fans, to some *The Curse of Fatal Death* was nothing more than a portent of doom. 'Am I being paranoid or did we witness the end of *Doctor Who* as a TV Series during this year's Comic Relief skit?' asked an anxious Kev Bailey of Denbighshire. 'By using up the Doctor's remaining lives in a semi-canonical programme like this seems to me a convenient way for the BBC to close the door on any new TV programmes.' Don't worry, Kev, they come good in the end!

RIDERS ON THE STORM

The *Doctor Who* team flew to Dubai in February, to record *Planet of the Dead*'s desert scenes. **DWM** was with them every step of the way... Words by **Benjamin Cook**

The desert is populated by camels – none of whom made it into *Planet of the Dead*! © Ben Cook

TUESDAY 10 FEBRUARY

Welcome to Dubai – so good they named it twice! Dubai City is a Middle East metropolis in the emirate of Dubai, on the southern coast of the Persian Gulf. 'Glitzy, glam, over-the-top and a little overexposed,' our *Lonely Planet* guidebook promises us, 'Dubai lives for attention.' It's 23:35 hours when we fly into Dubai International Airport. **DWM**'s first impression of the city-state, as we glimpse it out of the plane window, is outlines of gleaming skyscrapers and the glow of a thousand neon lights. This is the last we'll see of them until Sunday, when we fly home.

One of the seven United Arab Emirates (UAE), Dubai is a fusion of Western high-living and strict Islamic culture. Its myriad shopping malls, flamboyant hotels and dizzying array of clubs, bars and restaurants attract several million tourists each year. But that's not what we're here for. (Good. It sounds dreadful.) We're staying in a resort 70 miles from the airport, just over the border from Dubai in the Masfout region of Ajmān, the smallest of the emirates. From there, it's a half-hour drive to where the *Doctor Who* team will be filming *Planet of the Dead* in the Margham Desert – where a double-decker bus, slightly damaged, is waiting for us.

Outside the airport, the 40-strong cast and crew pile into three minibuses. (Routemasters would have been more appropriate, surely?) As we head north out of the city, the mirrored glass skyline recedes to make way for an enormous expanse of desert. This will be our home for the next four days.

DWM's minibus is the first to arrive at the Holiday Arabian Resort (no seven-star city hotel for us)... and that's when we get news that the minibus carrying David Tennant and Michelle Ryan, amongst others, has been pulled over by armed police! No, really! Something to do with a broken tail-light. Apparently, everyone's had to get off and stand on a verge, in the dark, while the driver slips the officers a fistful of dirhams. (Some of this story turns out to be true.) Meanwhile, minibus number three is missing in action. It took a wrong turning and is heading for Oman.

Naturally, we're worried sick. Almost worried enough not to tuck into the buffet that the Holiday Arabian Resort has laid on for us. Well, it's 2am and we're ravenous. (Look, chips!) The others will turn up. Eventually.

> "WE **SHOULD** HAVE CALLED THIS STORY **THE MIGHTY 200**, PERHAPS...?" **DAVID TENNANT**

WEDNESDAY 11 FEBRUARY

Today is 'Prep Day,' a recce in the desert, the first chance for the cast and crew to check out the location at which they'll be filming for the rest of the week. We travel the final five minutes on an open-backed army truck, because the terrain is too demanding for our coach. "We'd make the worst army ever," chuckles special-effects supervisor Danny Hargreaves, as one by one we struggle up the stepladder onto the truck. David and Michelle aren't even allowed on board, for health and safety reasons. That annoys them. They travel by four-by-fours instead.

The peaks and troughs of the dunes stretch out like some sort of sandy rollercoaster ride. It's bumpy and a lot of fun. Finally, as we reach a crest of a particularly steep hill – there it is, in all its red, metal glory, seven tons of slightly damaged bus! The mighty 200! Everyone's in awe.

This is a long way and a far cry from Cardiff's Upper Boat studios, where much of this episode,

▶

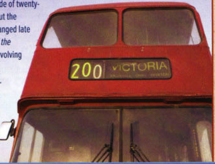
THE MIGHTY ~~205~~ 200?

'Is this the 200th *Doctor Who* story or not?' wondered Russell T Davies in **DWM** 406. 'There is no official BBC policy on this. There never will be.' Yet, his co-writer, Gareth Roberts, liked the 200 designation enough to insert a reference into the story: the number 200 bus.

"Are we agreed that it is [the 200th]?" asks David Tennant. Only if, explains **DWM**, 1986's *The Trial of a Time Lord* is counted as one ('It feels like four stories to me,' argues Russell, though **DWM** disagrees – it just has the one title, see), and so is 2007's *Utopia*/*The Sound of Drums*/*Last of the Time Lords*. "Okay, fine," nods David. "That all sounds reasonable." Unfinished serial *Shada*, intended for a 1980 transmission that never materialised, obviously doesn't count. "Well, obviously," says David. "We should have called this *The Mighty 200*, perhaps? That sort of leapt out of the script as a title as you read it.

"It's nice that we can have a nod to the number 200 in the script, as we didn't manage that with the *Crusader 50*. That all went a bit wrong." The *Crusader 50* space bus featured in last year's *Midnight*, intended as the 50th episode of twenty-first century *Doctor Who*, but the transmission order was changed late in the day so that *Forest of the Dead* and *Turn Left*, both involving Donna in parallel worlds, wouldn't run consecutively.

"I don't know how the number 200 impacts on *Planet of the Dead* beyond that," takes up David, "but I suppose it's a *Doctor Who* story in the way that only *Doctor Who* can be, so maybe that's why it's appropriate. Who knows, we haven't transmitted yet...?" At the time of our interview, production on *Planet of the Dead* is still to wrap. "Maybe something will happen in between. Maybe we'll do an extra story by mistake!"



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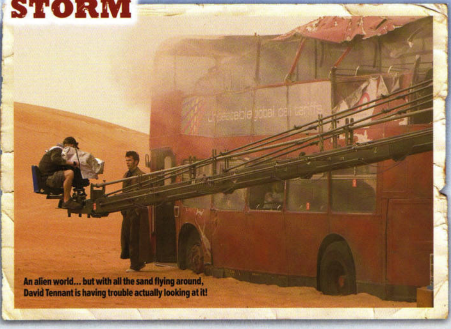


An alien world... but with all the sand flying around, David Tennant is having trouble actually looking at it!

◀ including the interior bus scenes, has been shot already – or Newport's Mir Steelworks, which doubled for the inside of the Tritovore ship and saw snow fall through the roof during filming! The Margham Desert is another world. We're told to wear sunblock and keep drinking water to stay hydrated. No mirages yet, though. **DWM** wouldn't mind a mirage. Maybe a mirage of Upper Boat? That'd be nice.

Hazard-tape barriers surround the set. "Let's not walk anywhere that we don't have to," requests John Bennett, the First Assistant Director, "otherwise it's going to give the Art Department a hell of a job getting rid of the footprints." Any prints caught on camera will have to be painted out in post-production by visual effects house The Mill. "It's not going to be easy," says John. "It's going to be fun, though. It's about working together, getting it done."

THURSDAY 12 FEBRUARY

So, this is the first of three days' filming in the UAE. There's a lot to squeeze in. Our coach leaves the resort at 05:30. Breakfast in the desert is at 06:15. Sunrise at 06:56. Sunset at 18:10. That gives us just over 11 hours of daylight to shoot in, bar an hour for lunch at midday. Everything is scheduled to the minute. What could possibly go wrong?

> "THE **SAND** WAS **BLOWING** IN OUR **FACES** CONSTANTLY. THE **ACTORS** COULDN'T OPEN THEIR **EYES**!" **JAMES STRON**

Danny Hargreaves is the only person allowed onto the top deck of the bus. (Health and safety again.) He has a smoke machine up there. This is for the wide shot of the bus passengers stepping out onto the planet San Helios for the first time. "Less smoke, Danny," shouts out John. "Smoke's too heavy!"

In between takes, Daniel Kaluuya (who plays Barclay) and Michelle (who's sexy and very sleek in her Lady Christina catsuit) challenge each other to a race across the dunes. Daniel wins. David captures it on his camcorder. "Daniel was like, 'I've beaten the rubbery woman!'" says Michelle. "I was like, 'Yeah, okay,' and then resolved to start training as soon as I get back home. I'll let it go. I'll let the boy have this one. I think it made him feel masculine."

Daniel Kaluuya beats the Bionic Woman in a race! © Ben Cook

But the larking about is short-lived. Something is coming. Yeah, riding on the wind. ("We'll get ripped to shreds!") It's a sandstorm, and it's heading our way.

"What I'd thought was the moon until about nine-thirty," James Strong, the director, tells **DWM**, "*wasn't* the moon at all. It was the sun, completely fogged by this impending storm. As the morning wore on, the sky grew gloomier and gloomier, as did the spirits of most of the crew, and then the wind started, picking up the sand..."

By 09:40, the crew is an hour behind schedule. The sand and wind is rendering the footage unusable. "I think I'd prefer to be back in those f***ing Newport steelworks," says Danny.

"This is ridiculous," agrees James. "These shots are useless."

The locals tell us that this is the worst sandstorm to hit this region since last September. "IT'S MENTAL!" laughs David Tennant. (The worse it gets, the more he loves it?!)

"I know," replies Sarah Davies, the Third Assistant Director. "Only we could come to a desert and be freezing cold."

"Not only was what we were shooting looking horrible," James tells **DWM**, "because we had no light... and this massive desert landscape, you couldn't see it... I mean, we could have been in a car park in Upper Boat... but also sand was being blown in our faces constantly. The actors couldn't open their eyes."

"Problem is," says make-up designer Barbara Southcott, "it's on high-def, so you'll see every bit of sand on their skin."

"You'll have to paint it out," make-up artist Steve Smith teases The Mill's Dave Houghton.

"Frame by frame," nods Dave, "grain by grain..."

"I know it's not easy, guys," calls out John. "Let's just do what we can." But David's hair has turned blonde. (Daniel dubs him "Barry Manilow.")

... But it's soon back to the serious business of acting.

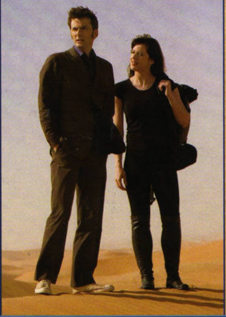
ALTERNATE SCENE

An early draft of the "We make quite a couple" scene...

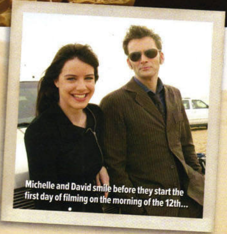
THE DOCTOR: Back on the bus. All the others, terrified. But you and me, Christina, we ran out.
CHRISTINA: I was praying for a way out. I just wanted to be anywhere else. Suddenly I was here. This is real.
THE DOCTOR: I wasn't expecting this either. I was just passing by, thought I'd close up that wormhole, something to do.
CHRISTINA: When I was a little girl, I used to wish I'd find myself suddenly transported somewhere else. Somewhere strange and magical. You know, Narnia, Oz. Now it's happened.
THE DOCTOR: Yeah. When I was a kid, I used to look up at the night sky and think, 'Wolverhampton is somewhere up there.'
CHRISTINA: That was a very peculiar thing to say. I would ignore it, but as I seem to be placing my life in your hands, and you seem to know rather too much about planets and wormholes –

They're nearing the top of the dune. The Doctor slips on his glasses.

THE DOCTOR: Right, let's have a looksy!
CHRISTINA: Ahem. Forgive me, my etiquette class never quite covered this situation, but I have to ask, Doctor... what are you?
THE DOCTOR: Lady Christina. The posh girl catching the bus. With the pickaxe and the spade in her bag. What are you?
CHRISTINA: What would you want me to be?



David Tennant points out a camel to director James Strong. (We think.)



Michelle and David smile before they start the first day of filming on the morning of the 12th...

The sand is sticking to everything. Worst hit is Tracie Simpson, whose lips are actually yellow. This is her first episode as *Doctor Who*'s producer. It's a baptism of fire – no, of wind! Of wind and sand and lipstick.

"The amount of make-up that I wear," she says, "obviously it stuck much more to my face than anyone else's! But as producer, the cast and crew should see that you're going through exactly the same as they are, standing there covered in sand. It keeps up morale."

Forgetting that Dubai is four hours ahead of the UK, **DWM** decides to text a message of support to Russell T Davies in Cardiff – you know, something encouraging and inspiring. But somehow we manage to send one that says: 'SANDSTORM! CODE RED! ABORT! ABORT!' Surprisingly, Russell messages back: 'I've got you texting with 'SANDSTORM!' and Julie [Gardner, executive producer] phoning with 'SANDSTORM!' I'm hooting. Save yourself, Ben.' Perhaps we should hide in a Portaloo until it's all over? (We don't last long. It stinks in there. Besides, a queue was forming.)

Back outside, the majestic crane shots intended for this morning are abandoned. The crane is dismantled and taken away. "I thought, let's shoot everything that we can against the bus," James explains later. "It was scraping the barrel, really, but there were a few shots of the driver [played by Keith Parry] and Angela [Victoria Alcock] at the wheel, and some close-ups of David... but the actors all looked like they'd been tarred in sand and dragged through a hedge!"

Whenever a camera pulls focus, we hear the *crunch* of sand embedded in its delicate mechanisms. 'Well, that'll teach them to pull focus,' texts Russell. 'There's no time for art! I'm sitting here in Cardiff cutting scenes. I love an emergency. I once filmed on Lindisfarne with a helicopter in a storm. I've done it all, me! Are you still buried in that Portaloo? Is it buried in the sand?' Hmm, the worse it gets...

Over lunch, Debbie Slater, the production manager, sends one of the fixers to buy Muslim headdresses for the entire crew. (A red and white one is called a *shemagh*, a pure white one is a *ghutra*, fact fans!) Problem is, we all resemble Channel Four's Fonejacker now.

"No one could tell who anyone was," laughs Tracie. "I turned around and realised that I couldn't recognise any of you under your headgear, but we didn't give up, even then. What *was* tough was later in the day, when we asked the locals, 'What do you think the weather will be like tomorrow?' They said, 'Much the same.' Of course, if the sandstorm had reached a level where I thought it was dangerous to keep people out there, we would have moved off quickly, schedule or no schedule."

How far is David's patience tested on a day like this? "Although it's been miserable today," he replies, "and obviously everyone's tense, people haven't collapsed into depression about it – maybe because we're away and it's novel. It's pretty grim, the sand being blasted in our faces all day, in your eyes and mouth, but everyone has to look to exactly what they need to do to make this machine that's malfunctioning run as efficiently as it can under the circumstances. That's all I've hoped to do, to try to keep it together."

"It was a day of days," says James, "but we staggered to the end. The worst thing about it, knowing how beautiful that desert is, was the thought that perhaps we'd go home to Cardiff with this really quite average footage. What an absolute shame."

The mood on the coach back to our resort is decidedly dour. "Well," sighs Mark Hutchings, the gaffer, "that was awful, wasn't it?" No one answers him. No one has the energy. But in the days and weeks to come, those of us who survived Sandstorm Day will tell tales of its awfulness, to our families and friends. We'll stare into the middle distance, fill with emotion, and say things like "You weren't there, man!!! YOU WEREN'T THERE!!!"

Oh God, the humanity. What we need tomorrow is some really good luck.

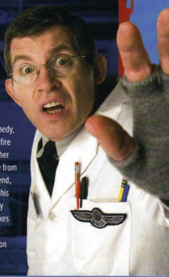
FRIDAY 13 FEBRUARY

It's Friday the 13th. Is good luck even possible today?! "Last night, we reviewed the day's footage," James tells **DWM**, "and discussed what to do. Does Russell rewrite the script? Or do we, as I argued, cross our fingers and hope for the best? I said, 'Look, we've shot everything inside the bus, back in Cardiff, against backdrops and translites, assuming that it'd be hot and calm outside, so we have no choice but to continue and hope that the weather improves.' Everyone agreed." ▶

EVANS ABOVE!

"I've known Lee Evans on and off for a few years," says James Strong of the man behind UNIT's Dr Malcolm Taylor. "I've directed him in a few promos, actually. I've got a good relationship with his manager. It was John Bennett, the First Assistant Director, who put forward Lee's name for *Planet of the Dead*. I thought, what a brilliant idea, but we'd never get him. I thought he'd be doing a movie or a stand-up tour. But then it came back that he was available – and interested! Everyone was buzzing when he arrived on set. He was magnificent. It's not just Lee Evans mucking around; he's playing a proper character."

"The Welsh accent was Lee's idea," reveals Russell T Davies. "His family is Welsh, which I didn't know – though look at his surname! And he turned up with great big false teeth, all brown and decaying, saying they'd be perfect for Malcolm. James got a bit worried and called me into the make-up truck. I hooted with laughter, and then said no. Lee was lovely about it. He turns up with a hundred ideas and just wants to know what you think is best. That huge physical comedy, all that improvisation with the fire extinguisher – it's glorious. Other fantasy shows would shy away from something so bold, but in the end, crucially, Lee plays it as real – his love for the Doctor is absolutely genuine – and that's what makes him unforgettable. I hope they bring back Malcolm. The petition starts here."



SPECIAL EFFECTS

1 DEATH OF THE BUS DRIVER

“On location, we carry around a 20-foot-by-20-foot green screen,” explains Dave Houghton, *Doctor Who*’s visual effects supervisor, “and a 12-foot-by-12-foot green-screen cloth, which can be rigged onto a frame, if it’s not too windy… which it invariably is. At least, that’s what I’m told by the riggers! In the desert, the sparks set up the cloth on the side of the bus.” Additionally, Dave carries his portable monitor, covered by a black sleeve of cardboard to shade the screen from the sun, his laptop, a copy of the script, and sometimes a chrome ball and grey ball for lighting reference.

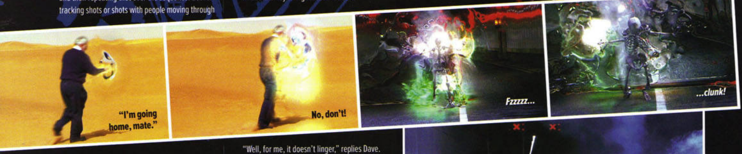
“The sun can create a lot of problems with shadows, which throw into sharp relief the footprints created by the cast and crew,” says Dave. “This necessitated a great deal of clean up in post production – about 70 shots, I think, in the end. The process can be fairly simple for a locked-off shot. That involves painting one frame, and then repeating that over the sequence. But for tracking shots or shots with people moving through the frame, it gets more complicated, involving computer tracking and restoring the images. To minimise the footprints, we had people sweeping the sand, and the Art Department set up a cordon around the bus as though it were a crime scene. ‘Mystery Bus Found In Desert. Police Baffled.’”

Dave talks Keith Parry (the bus driver) through his untimely demise. “I often give actors an eye-line to a creature or object that we’re putting in later,” says Dave, “and sometimes I’ll show them a concept drawing. But the scene with Keith was a little more complicated, as he had to be burnt to a crisp and really only had my description of what was happening to him. Most actors are pretty good at working against green screens. As for extras, well, that’s a different story…”

The crew shot two angles on the bus driver’s death in the desert: “A close up of Keith’s face striding toward the wormhole, with a sky/desert background,” explains Dave, “and a wider shot against green screen onto which we added the burning-up effect. We took the footage of Keith from the wide shot and animated his skeleton over the top, then we created a flame effect to burn over his body, wiping across it to reveal the skeleton beneath. We’d already shot an empty plate at the tunnel entrance in Cardiff, and we used fluid dynamic effects to create the wormhole ripple. All these elements where composited together to create what you see on screen.”

What’s the key to a good death scene?

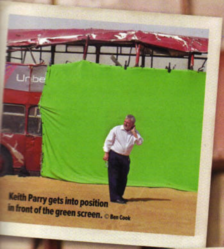
“Well, for me, it doesn’t linger,” replies Dave. “I used to get quite angry watching old *Doctor Whos*, when I’d see someone get killed and then convulse for an inordinate amount of time. They were over-egging it, and it showed. It wound me up. If a projectile weapon hits you, it knocks you over, so why shake your body like a raver for five minutes?! In the bus driver’s case, we had to make the effect quite quickly anyway, in order for it to not be *too* gruesome.”



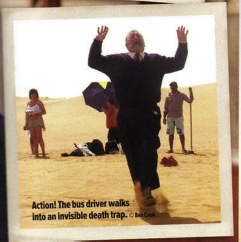
2 SWARM OF STINGRAYS

Planet of the Dead kept a 30-strong team at visual effects house The Mill busy for several months. “The most challenging aspect was getting the background plates in reasonable time,” explains Dave Houghton, “for us to start work on them in order to finish by Easter. We shot in Duabi in mid-February, which in no way gave us enough time to create a swarm of stingrays and a flying bus, so we shot some plates on a recce in November. For the swarm, the production company that the BBC used out in Dubai supplied us with some helicopter shots of the desert. By the beginning of the shoot, we had a rough cut of both these sequence, but it was still tight. It’s not an ideal way to work.

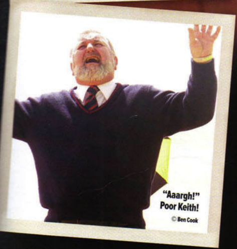
“The swarm, when we first see it, was kind of inspired by the sandstorms in *The Mummy*. One creature was animated first, based on a stingray moving at speed, and then lots of low-resolution versions were animated together using a swarming procedure developed by one of our 3D technical directors. The foreground stingrays are ‘hero’ animations, the mid-ground ones are lower resolution, and we used Massive [software developed for *The Lord of the Rings* films, to create vast CGI armies] to fill out the stingrays in the far background. Particle animation was used to create the dust.”



Keith Parry gets into position in front of the green screen. © Ben Cook



Action! The bus driver walks into an invisible death trap. © Ben Cook



"Aaargh!" Poor Keith! © Ben Cook

"I woke up at three in the morning," says Tracie. "I remember looking out of my hotel room, to see how violently the trees were moving in the wind. Of course, you can't tell. But when we got to the desert at half-six, it felt different, even though it was pitch black and cold. The sky looked calmer. As the day progressed, it got better and brighter..."

"BLUE SKY!" shouts a delighted David Tennant, as the sun rises in – yes! – a crystal clear sky. "Let's get going."

The plan is to re-shoot yesterday's wide shots first, including the abandoned stuff with the crane. Bizarrely, nothing much goes wrong. Michelle grazes her finger, but only slightly, so she puts on a plaster. "I'll sell it on eBay," she says. **DWM** gets its shemagh caught in its zip and not even the Costume Department can free us, so Julian Howarth, sound recordist extraordinaire, steps in and uses brute force. Um, that's about it. This can't be right. Where's the catastrophe?!

DOCTOR WHO SPECIALS
ROLL 43
SLATE 497
TAKE 2
DIR: JAMES STRONG
DOP: RORY TAYLOR
A

Things have brightened up, and Paul Kasey makes his Dubai début on Valentine's Day...

"MY **TRITOVORE** HEAD WAS VERY WELL **VENTILATED**. IT PROTECTED ME FROM THE **MIDDAY SUN**!" **PAUL KASEY**

After lunch, James talks Keith Parry through his death scene (it'll be shot again tomorrow, from different angles, against green screen): "You march forward and your arms hit the wormhole, turn to skeleton, catch fire..."

"We can probably smell it," points out Daniel. "Keith's toast."

"That's a point," says Keith. "You'd be able to smell me, if the wind's in the right direction."

By the end of the day, the team has caught up. They've shot two days' footage in one – well, practically. Is the director happy? "*Happier*," he says.

"We knew that whatever happened – locusts, plagues, anything – we had just three days in the desert," explains Tracie, "and no way could we have stayed on. I'm not saying that the crew ever works slowly, because they don't, but we pushed them that little bit harder that Friday – that was the only way – and I was so proud of them."

SATURDAY 14 FEBRUARY

On Valentine's Day in the desert, what could possibly be more romantic than an oversized fly waving a gun at a lady in a catsuit? It's hard to think of anything, isn't it?

"Guys, you can start the dialogue earlier," James instructs David and Michelle, "and then Paul comes in with a 'chirrup'..."

It's our final day filming in the UAE, and veteran *Doctor Who* monster performer Paul Kasey has arrived to play Sorvin the Tritovore. "The head is operated by remote control," he explains, "which Neill [Gorton, prosthetics designer] is operating off camera." Isn't that disconcerting for Paul? "You get a sense of what's happening. Over the years, I've begun to recognise the different motor sounds."

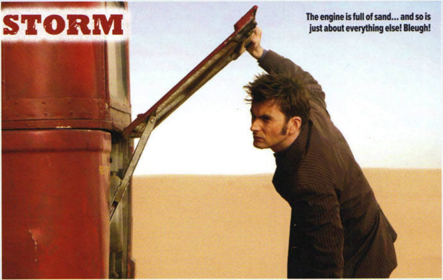
So, Sorvin marches the Doctor and Christina, at gunpoint, towards his crashed Tritovore spaceship – presently a green screen pinned against the double-decker bus. "Can you still see where you're going, Paul?" asks James.

But he can't. "There's your mark, Paul," says David, guiding his captor. "HEY, PAUL?!!!"

"I was expecting the worst, because I wasn't sure how hot I was going to get," Paul admits afterwards. "It's a different kind of heat in the desert. But I didn't get that hot, to be honest. I've been hotter filming in the UK. The Tritovore head was well ventilated. In fact, it protected me from the midday sun." ▸

3 THE FLYING BUS

"The flying bus started life on my laptop as a simple pre-visualisation," says Dave. "Next, we created the bus as a detailed high-resolution 3D model, using stills taken of the bus outside the BBC in November... then we re-made our 3D model using some more stills of the bus, this time taken in Dubai after the dock workers had seen it as beneficial to the writers' vision for the bus to be crushed by a large and very heavy cargo container! We animated the bus into the plates that we'd shot during the November recce, but unfortunately the lighting changed quite dramatically between the recce and the shoot, so we had to amend the bright and sunny sky to match the whiter, hazier sky that we encountered in February. Then, various other elements, like the swarm and wormhole, were added, and the final sequence – in fact, the entire Dubai-based parts of the episode – was graded to look much brighter and more blue-skied than it actually was. We even made and animated little 3D versions of all the characters to sit in the bus as it flies around!"



The engine is full of sand… and so is just about everything else! Bleugh!

SCRIPT FACTS!

- The shooting script for *Planet of the Dead* comprises 107 scenes, 19 speaking roles, and 75 instances of 'chirrup', 'chirp' or 'chp' to denote Tritovore lingo. Elsewhere in the dialogue, the word 'Doctor' features 35 times, 'bus' 32 times, 'wormhole' 23 times, 'Christina' 22 times… and there are 18 'Malcolms'!

- Christina tells the Doctor, "Daddy lost everything. Invested his fortune in the Icelandic banks." However, an early draft of the script offers this alternative: "Daddy died a couple of years back. We were house rich, cash poor. Inheritance tax demand arrived one morning, bang went the house and everything. I could've gone the way you're expected – marry a stockbroker and turn out babies – but I was too used to wealth to give it up. So I thought I'd have some fun."

- Other lines that were deleted – but **DWM** rather likes – include the UNIT switchboard's initial response to the Doctor's call ("Oh right, it's 'the Doctor', is it? Do you know how many calls we get every day from 'the Doctor'?"), Christina offering the Tritovores refuge on planet Earth ("You have my guarantee. I've got a couple of spare rooms"), Malcolm explaining how the Doctor will save the day ("It's in the files. He always leaves things to the very last minute"), and Nathan's riposte at the end of the episode: "I'm gonna buy a bike!"

> "I **DON'T KNOW** HOW I'LL **FEEL** WHEN I GET TO **THE END**. I'LL BE **KNACKERED** BY THEN!" **DAVID TENNANT**

◀ Meanwhile, just out of shot, Daniel Kaluuya is relieving himself on a tuft of shrubbery. "I know I shouldn't look," giggles Victoria Alcock, "but I can't help it!"

"I'm letting it grow, man," insists Daniel. "Giving it a chance. They'll call it the Kaluuya tree."

David is more focussed on his shades. "I've had my sunglasses on again," he tells make-up man Steve Smith. The specs leave a slight mark on the bridge of his nose, requiring a retouch.

"Not again!" sighs Steve.

"Well, it's bright," David grins, "and I look cool in them."

However, the sun soon starts setting. James wants to squeeze in one final shot: David and Michelle running down the hill, carrying the clamps from the Tritovore spaceship. On the take, Michelle trips, tumbling arse over tip. "Sorry, sorry, sorry," she flinches, getting up and dusting herself down.

"She managed to make even that look dramatic and well-handled," David points out.

"Phwoar, I wouldn't mind being the sand beneath Michelle," mutters someone who'll remain nameless.

"I can't believe how fast David runs," Michelle admits, "but then I'm Lady Christina; the Doctor should be a bit faster than me. I guess she's a fantasy figure, with her catsuit and backpack, but also she's real in that she's not flawless. She's not Wonder Woman."

One more take… and that's a wrap! "Thank you so much, everyone," announces Tracie, "for working so hard this week. This is going to be a *brilliant* episode." Two cool boxes full of beer arrive on the set – cue cheering – and there's just time for a company photo in front of the bus before the sun sets.

"We should have got a bottle of champagne," says Mark the gaffer, "and smashed it against the bus."

"Yeah, and then Danny could have set fire to it," laughs James, "and we could all bash it with sticks." But before he leaves the desert, he says, "Let me take one last look…"

David clocks this. "You getting sentimental, James? Over a bus?!"

"No! Well, maybe. Um…"

Does David reckon *he'll* be sentimental on his last day as the Doctor? It's not that far away now. "I don't know how I'll feel when I get there," he says. "It'll probably be very scrutinised. I don't know if the last day will be anything like the last in story terms. Usually you're so out of sequence that your final scene is something very unimportant – walking down the street or opening a door – so time will tell. But it's – what? – 12 weeks away, so I'll cope. I'll find ways of coping. I'll be knackered by then, so I won't care."

Later that evening, in the bar of the Holiday Arabian Resort, we watch Wales beat England at rugby on a giant TV, in a "thrilling Six Nations encounter" (© all commentators). **DWM** doesn't understand rugby, really. Neither do David or Michelle, so we all play cards instead, along with Paul Kasey ("It's like an extended family holiday," he enthuses) and other rugby dissenters.

"It became a sort of huge card-playing thing on that shoot," relates Michelle. "Is it a *Doctor Who* tradition? David won quite a few games, didn't he?" Like Daniel, David isn't particularly gracious in victory. "I know, he had a victory dance! I was like, 'I've got to get my sharpness back. I've become too comfortable.'

"Although, a few of us did jump in the pool," she reveals. "That was kind of a last-night-jumping-in-with-all-your-clothes-on thing." Or was she depressed because Wales won the rugby? "No, I just had the urge to jump in, I think, with David. We weren't drunk! It was freezing. I climbed out and got changed, and then I was like, 'I'm ready to play cards again now.' But the others were like, 'WE'RE GOING IN AGAIN!' So I did as well. It was one of those spontaneous things. Yeah, they're good to do. It was a great way to finish the shoot."

It's a race against time! The final shot needs to be completed before sunset!

Say cheese, everyone! The entire cast and crew (including DWM!) smile for the camera, just after completion of the final shot. Hooray!

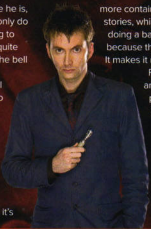
THE WATERS OF MARS

So – what's in store for the Doctor on Mars? **Benjamin Cook** hunts for clues...

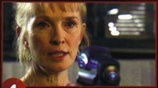
"Your song is ending, sir. It is returning," Carmen tells the Doctor at the end of *Planet of the Dead*. "It is returning through the dark. And then, Doctor... ohh, but then... he will knock four times." She's a cheery old sort, isn't she? But Carmen's bleak words remind us that the Tenth Doctor's days are numbered. Things are about to get dark...

"This Easter episode is, I suppose, the last hurrah for my Doctor," said David Tennant, in an interview with *Radio Times*. Unless you've been living on, well, Mars for the last month, you'll know by now that his next adventure, the second Special of 2009, is called *The Waters of Mars*. "That story really is the beginning of the end. Something happens in that one that fundamentally alters who the Doctor is and where he is, which is the sort of thing you can only do when you know that you're coming to the end. That's very exciting, and quite sad," says David. "You can sense the bell tolling for the Tenth Doctor."

Although this 60-minute Special – scripted by *Doctor Who* supremo Russell T Davies and Phil Ford, lead writer on *The Sarah Jane Adventures* – will be linked closely to David's final two episodes, we're promised that it's a story in its own right, and less of a 'romp' than *Planet of the Dead*. "The second Special is no cheaper," Russell has said, "but it's more contained, one of your base-under-siege stories, which always work... It was unusual doing a base-under-siege story for an hour, because the extra 15 minutes was a godsend. It makes it much more intense, actually."



Filming took place in February and March of this year, giving the production team time to compile a thrilling 30-second trailer (*www.bbc.co.uk/doctorwho/s4/episodes*), transmitted after *Planet of the Dead*'s end credits. Naturally, **DWM** has been dissecting these 30 spine-tingling seconds of creepy-as-hell, Mars-based goodness for clues as to what's in store...



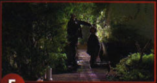
1 "State your name, rank, and intention," demands Lindsay Duncan, the distinguished thesp playing 60-year-old Adelaide, "the Doctor's cleverest and most strong-minded companion yet," according to *Doctor Who* producer Nikki Wilson (née Smith). "This is a truly magnificent part," Wilson adds. But why would Adelaide be pointing a gun at the Doctor?

2 So, David is in the blue suit for his penultimate outing as the Tenth Doctor. Wasn't this consigned to the parallel universe with Rose? (He must have more than one.)

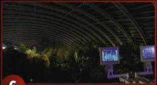
LATER
THIS YEAR

3 A transmission date hasn't been confirmed (and won't be until much nearer the time), but executive producer Julie Gardner has called this Special "the autumn story." In a recent interview on *BBC Breakfast*, Russell suggested "November-ish." Only seven months to wait, then...

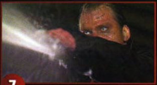
4 Ex-*Bad Girls* actress Sharon Duncan Brewster, exercising her lungs. "I don't think anything prepared her for what happens in this episode," Nikki told **DWM** last issue. Looks like it!



5 Is this veteran *Doctor Who* actor Alan Ruscoe (formerly Autons and Slitheen, amongst other parts) standing, zombified, with one hand splayed on the forehead of a kneeling, shuddering Chook Sibtain (formerly Mr Grantham in *Sarah Jane Adventures* story *Warriors of Kudlak*)? Moreover, is this set to be one of the scariest *Doctor Who* episodes ever? C'mon, if this sort of thing doesn't make the kids wet the bed, what will?! (Is *that* why it's called *The Waters of Mars*?)



6 If you're thinking that this looks a bit like the Great Glasshouse at the National Botanic Garden of Wales... that's because it is, confirmed recently on the garden's own website. But the futuristic computer terminals (bottom right) hint that Wales' most visited garden is doubling for somewhere else? Are there gardens on Mars? Is this Special set on a Mars of the future? Of course, the title could be misleading. Most of 1975's *Pyramids of Mars* takes place in a Victorian gothic mansion, after all.



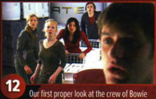
7 Water jetting out off Alan Ruscoe's sleeve? Check. His face a mass of cracked veins? Check. White pupils? Check. Yep, this is definitely one of *Doctor Who*'s creepiest ever episodes.

8 The Doctor in some kind of airlock? Water pounds against the glass and even the Doctor yelps.

9 The writing on the wall behind Adelaide reveals that *The Waters of Mars* is set on Bowie Base One, surely a reference to the Thin White Duke. Other recent BBC drama series that allude to David Bowie include *Ashes to Ashes* (currently airing on BBC One on Monday nights – watch it!) and its predecessor, *Life on Mars*. *'He's in the best-selling show / Is there life on Mars?'*

10 Sibtain on the rampage. But what's that around his mouth?

11 Russian actor Aleksander Mikic in the foreground, and the ominous sound of water...



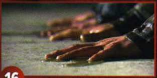
12 Our first proper look at the crew of Bowie Base One. From left to right: Cosima Shaw, Lindsay Duncan (this is the clearest shot of Adelaide's costume: simple fatigues, it seems), Gemma Chan and Michael Goldsmith, alongside Mikic.

THE
WATERS OF MARS

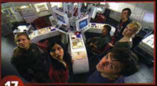
13 *The Waters of Mars* is the umpteenth *Doctor Who* story to be called 'The [Something] of [Something]'. *The Waters of Mars* is an anagram of *Wars of the Master*. Could it be...? No, hang on, it's also an anagram of *Hamster Software*, so, um...

14 The Special is directed by *Who* stalwart Graeme Harper, a big fan of running-down-a-corridor steadicam shots. Here's Peter O'Brien, in a hurry.

15 "They're on the roof!" says someone (it sounds like Shaw) over a shot of Goldsmith. Who's on the roof? What are they doing there? How can we wait until November-ish to find out?!

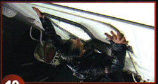


16 Water seeping from their hands (are they on all fours?) – not shooting, just flowing out and spreading. Right, can we presume that the 'monster' in this Special is water-based? Yeah, no flies on us! According to *The Sun*, classic *Doctor Who* villains the Ice Warriors – who originated on Mars – are returning, but **DWM** suggests that you don't believe everything you read in the papers. Some fans speculate that *Pyramids of Mars*' Sutekh is the returning foe (Sutekh actor Gabriel Woolf voiced 'the Beast' in 2006's *The Impossible Planet/The Satan Pit*), but this, too, is probably rubbish. *Probably*.



17 White assembled units glittering with screens and lights... this NASA-like base looks a bit *Star Trek*, doesn't it?

18 "Water always wins," the Doctor tells Adelaide. She looks worried. Wouldn't you be?



19 The final shot is of Alan Ruscoe, up against the door of an airlock, peering through the glass. Is this the airlock containing the Doctor and Adelaide? Are they trapped? Either way, the TARDIS cloister bell has been chiming throughout this trailer – and it only sounds out in the gravest emergencies. The last time we heard it was in 2008's *Turn Left*. Oh dear...

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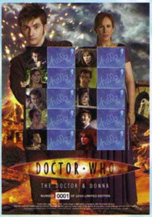

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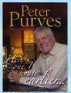

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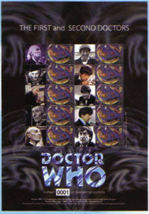

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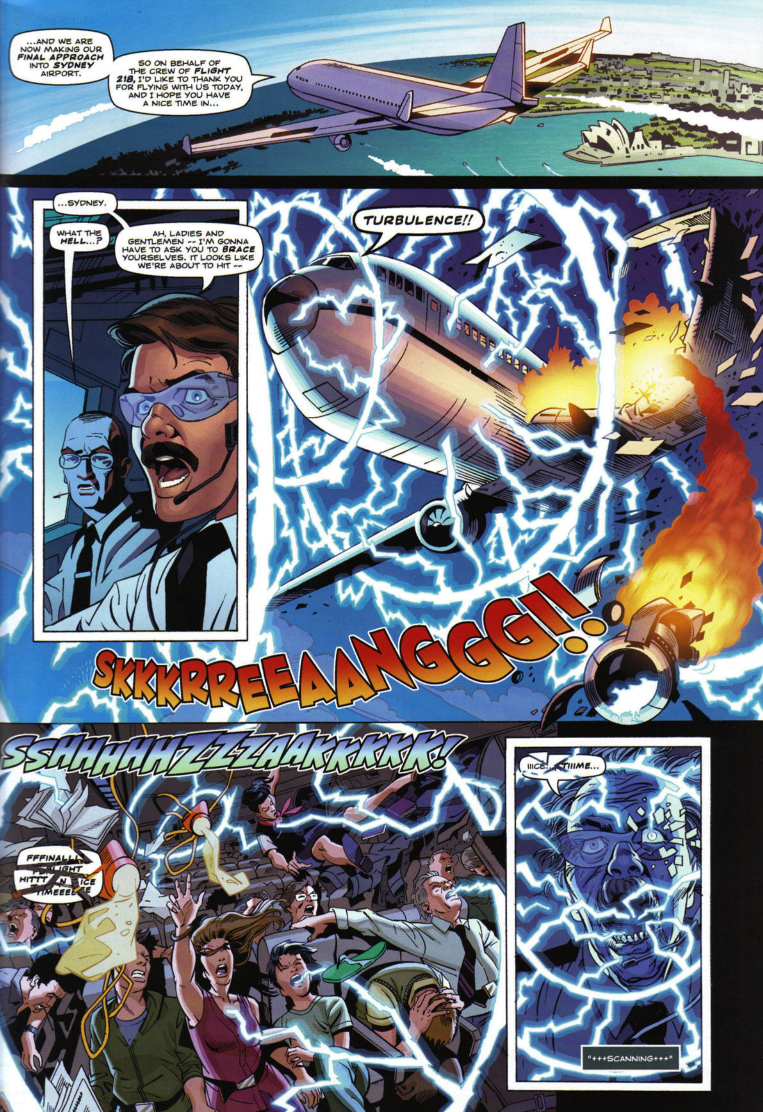
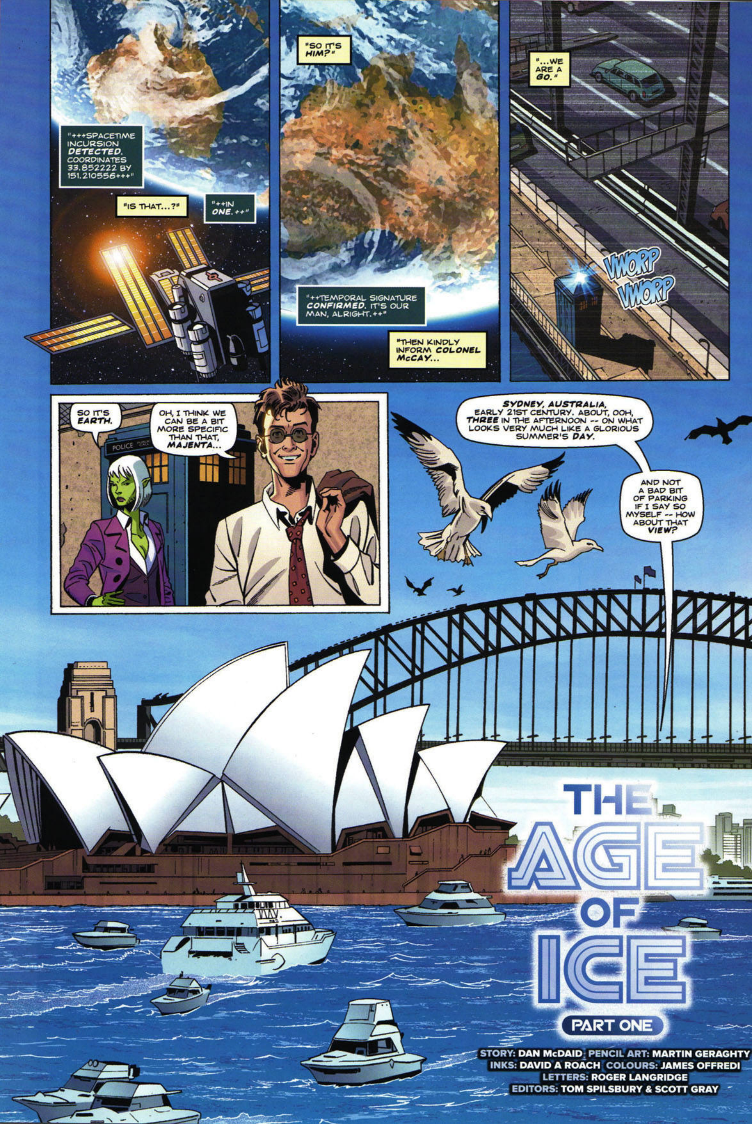
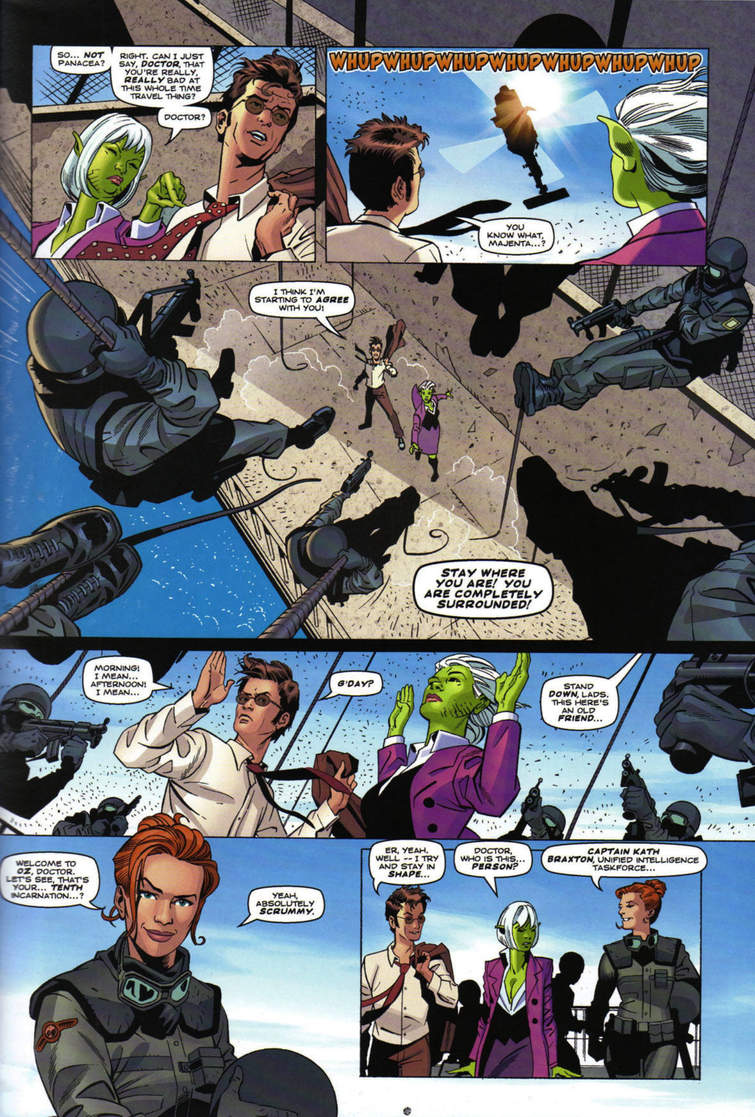

...AND WE ARE NOW MAKING OUR FINAL APPROACH INTO SYDNEY AIRPORT.
SO ON BEHALF OF THE CREW OF FLIGHT 218, I'D LIKE TO THANK YOU FOR FLYING WITH US TODAY, AND I HOPE YOU HAVE A NICE TIME IN...
...SYDNEY.
WHAT THE HELL...?
AH, LADIES AND GENTLEMEN -- I'M GONNA HAVE TO ASK YOU TO BRACE YOURSELVES. IT LOOKS LIKE WE'RE ABOUT TO HIT --
TURBULENCE!!
SKKKRREEAANGGG!!
SSHHHHHZZZZAAKKKKK!
FFFINALLL FLIGHT HITTT N ICE TIMEEEE
IIICE... TIIIME...
"+++SCANNING+++"

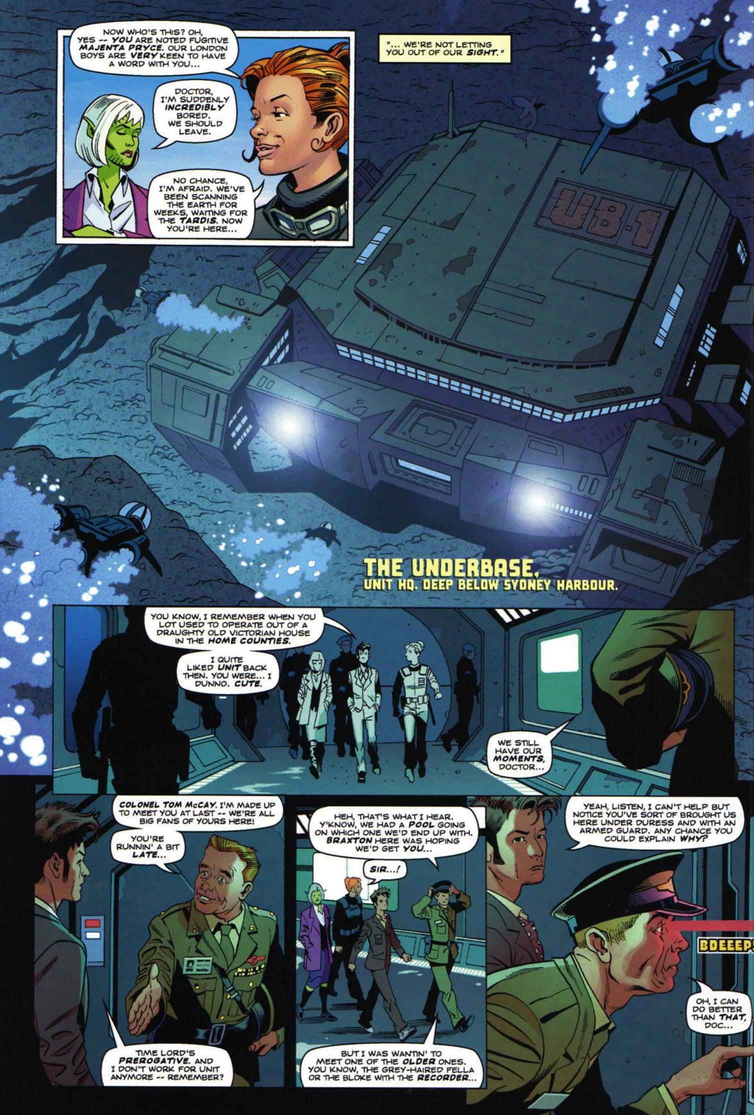

"+++SPACETIME INCURSION DETECTED. COORDINATES 33.852222 BY 151.210556+++"
"IS THAT...?"
"++IN ONE.++"
"SO IT'S HIM?"
"++TEMPORAL SIGNATURE CONFIRMED. IT'S OUR MAN, ALRIGHT.++"
"THEN KINDLY INFORM COLONEL McCAY...
"...WE ARE A GO."
VWORP VWORP
SO IT'S EARTH.
OH, I THINK WE CAN BE A BIT MORE SPECIFIC THAN THAT, MAJENTA...
POLICE
SYDNEY, AUSTRALIA, EARLY 21ST CENTURY. ABOUT, OOH, THREE IN THE AFTERNOON -- ON WHAT LOOKS VERY MUCH LIKE A GLORIOUS SUMMER'S DAY.
AND NOT A BAD BIT OF PARKING IF I SAY SO MYSELF -- HOW ABOUT THAT VIEW?

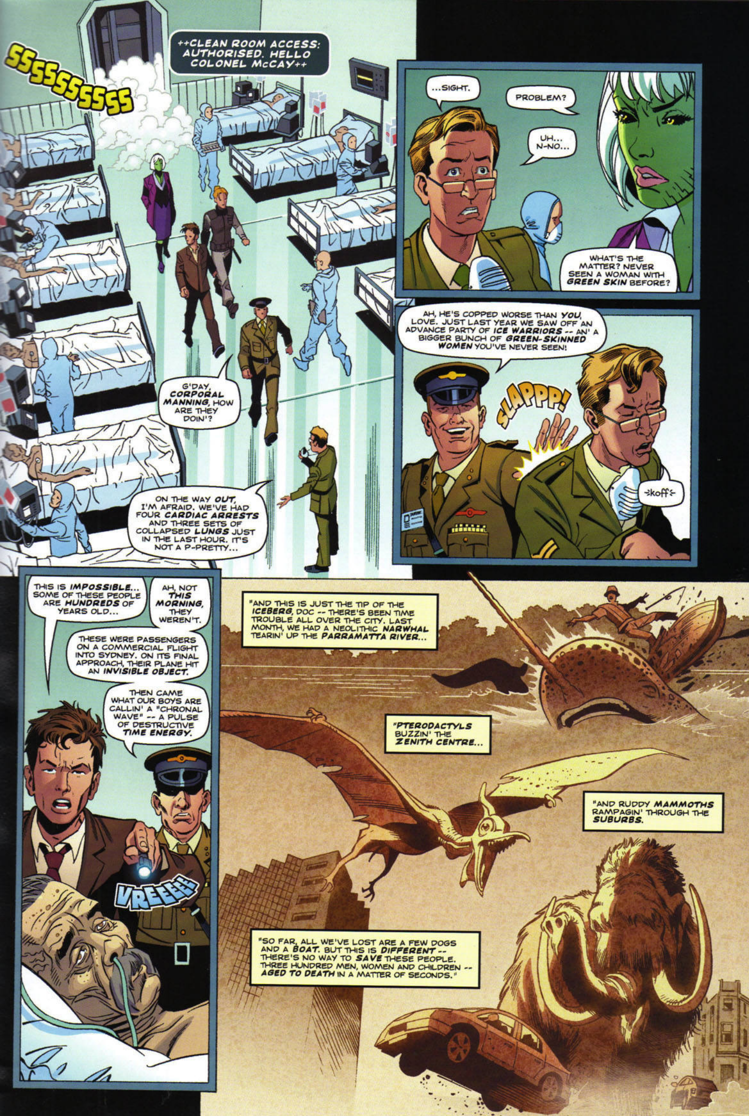
THE AGE OF ICE

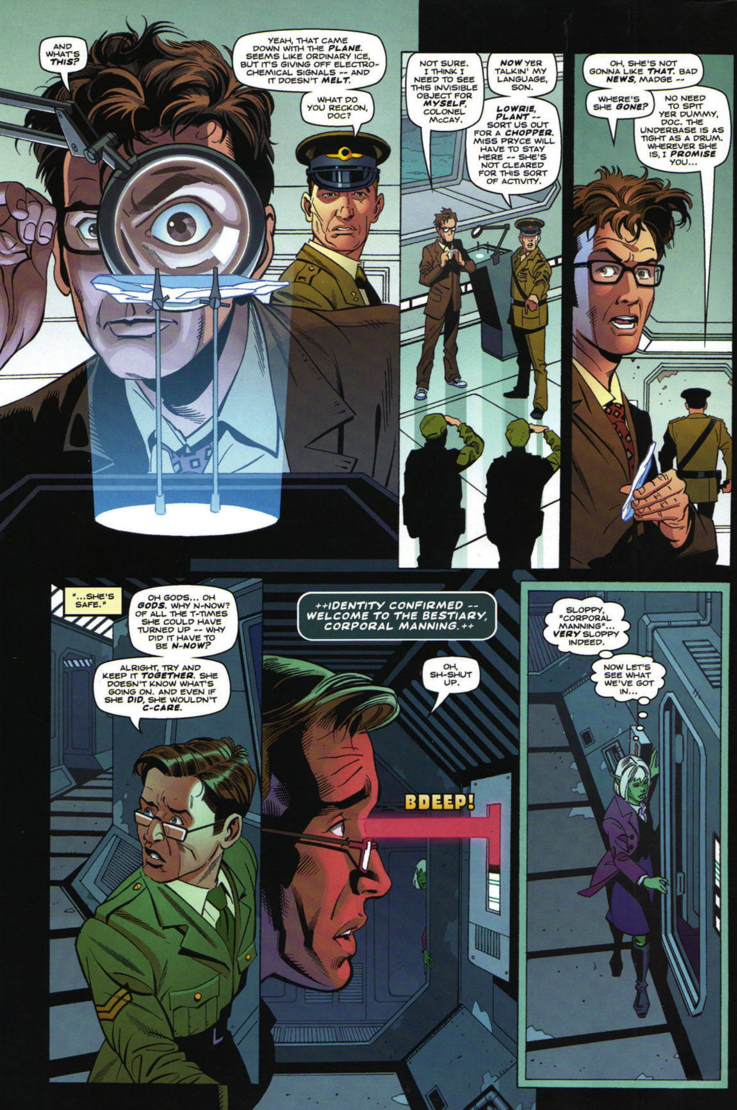
PART ONE

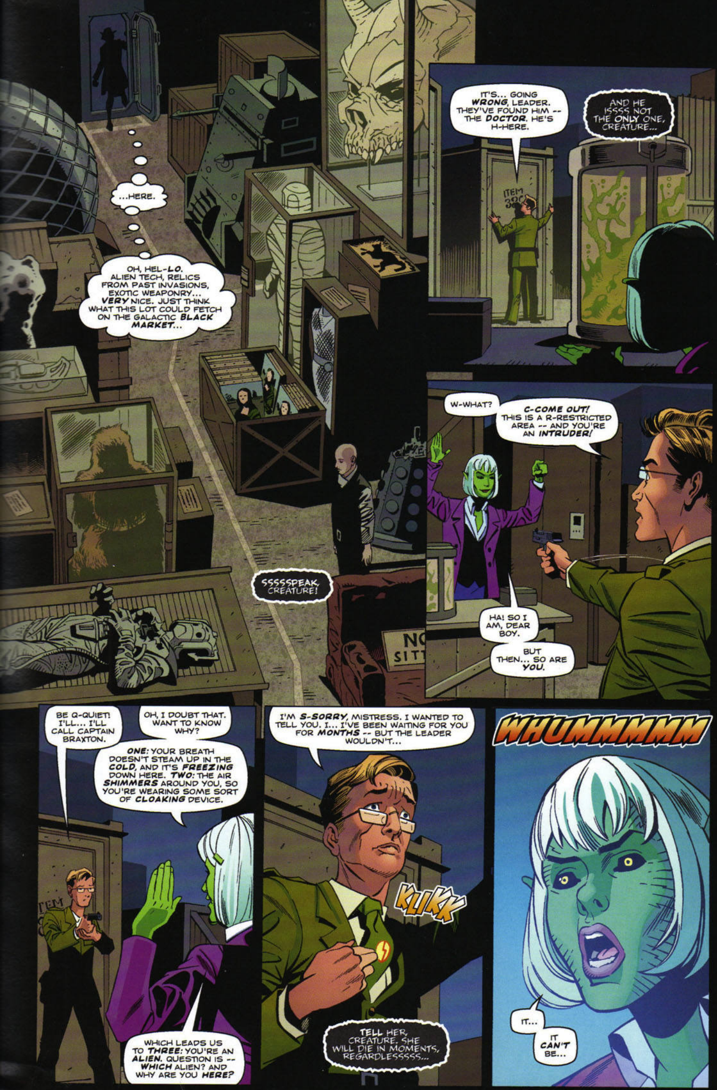
STORY: DAN McDAID PENCIL ART: MARTIN GERAGHTY
INKS: DAVID A ROACH COLOURS: JAMES OFFREDI
LETTERS: ROGER LANGRIDGE
EDITORS: TOM SPILSBURY & SCOTT GRAY

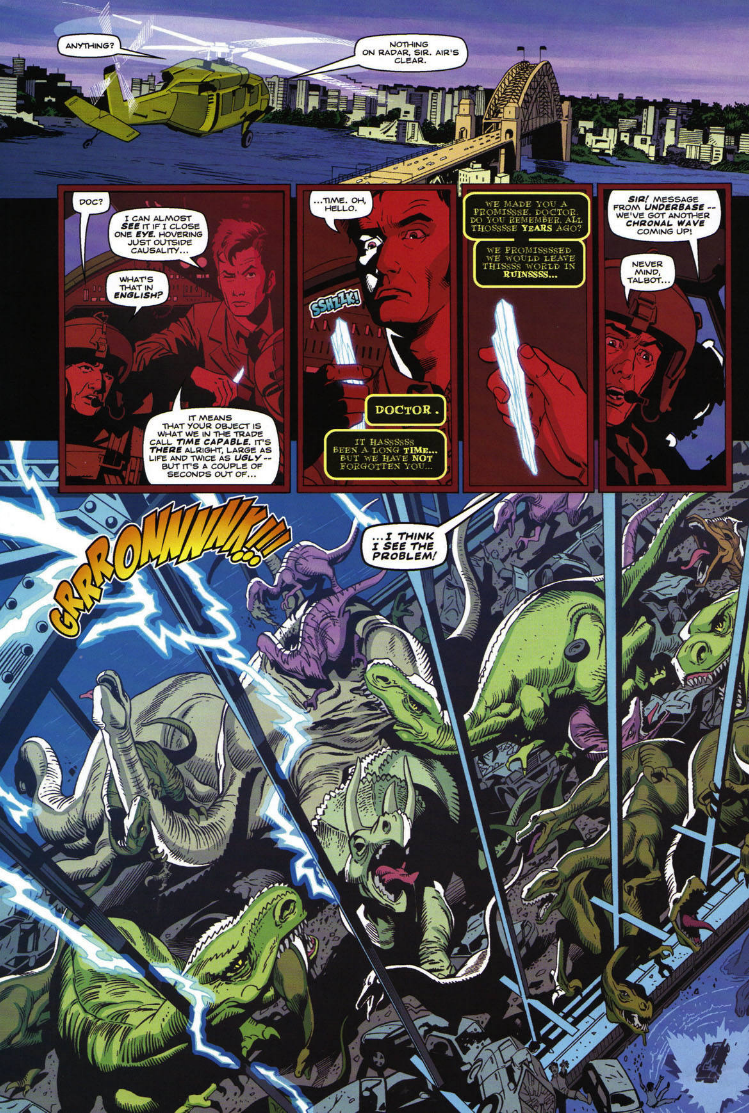

SO... *NOT* PANACEA?
RIGHT. CAN I JUST SAY, *DOCTOR*, THAT YOU'RE REALLY, *REALLY* BAD AT THIS WHOLE TIME TRAVEL THING?
DOCTOR?
WHUPWHUPWHUPWHUPWHUPWHUPWHUP
YOU KNOW WHAT, MAJENTA...?
I THINK I'M STARTING TO *AGREE* WITH YOU!
STAY WHERE YOU ARE! YOU ARE COMPLETELY SURROUNDED!
MORNING! I MEAN... AFTERNOON! I MEAN...
G'DAY?
STAND *DOWN*, LADS. THIS HERE'S AN OLD *FRIEND*...
WELCOME TO *OZ*, DOCTOR. LET'S SEE, THAT'S YOUR... *TENTH* INCARNATION...?
YEAH, ABSOLUTELY *SCRUMMY*.
ER, YEAH. WELL -- I TRY AND STAY IN *SHAPE*...
DOCTOR, WHO IS THIS... *PERSON*?
CAPTAIN KATH BRAXTON, UNIFIED INTELLIGENCE TASKFORCE...

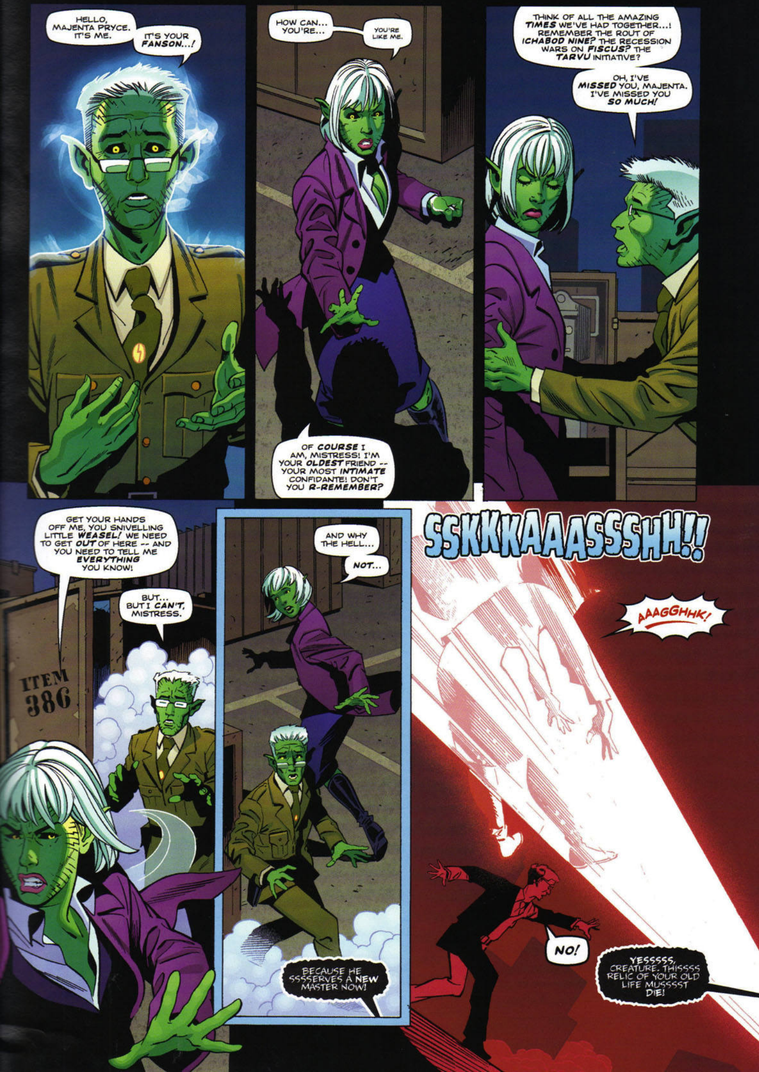

NOW WHO'S THIS? OH, YES -- **YOU** ARE NOTED FUGITIVE **MAJENTA PRYCE**. OUR LONDON BOYS ARE **VERY** KEEN TO HAVE A WORD WITH YOU...
DOCTOR, I'M SUDDENLY **INCREDIBLY** BORED. WE SHOULD LEAVE.
NO CHANCE, I'M AFRAID. WE'VE BEEN SCANNING THE EARTH FOR WEEKS, WAITING FOR THE **TARDIS**. NOW YOU'RE HERE...
"... WE'RE NOT LETTING YOU OUT OF OUR **SIGHT**."
UB-1
THE UNDERBASE,
UNIT HQ. DEEP BELOW SYDNEY HARBOUR.
YOU KNOW, I REMEMBER WHEN YOU LOT USED TO OPERATE OUT OF A DRAUGHTY OLD VICTORIAN HOUSE IN THE **HOME COUNTIES**.
I QUITE LIKED **UNIT** BACK THEN. YOU WERE... I DUNNO. **CUTE**.
WE STILL HAVE OUR **MOMENTS**, DOCTOR...
COLONEL TOM McCAY. I'M MADE UP TO MEET YOU AT LAST -- WE'RE ALL BIG FANS OF YOURS HERE!
YOU'RE RUNNIN' A BIT **LATE**...
TIME LORD'S **PREROGATIVE**. AND I DON'T WORK FOR UNIT ANYMORE -- REMEMBER?
HEH, THAT'S WHAT I HEAR. Y'KNOW, WE HAD A **POOL** GOING ON WHICH ONE WE'D END UP WITH. **BRAXTON** HERE WAS HOPING WE'D GET **YOU**...
SIR...!
BUT I WAS WANTIN' TO MEET ONE OF THE **OLDER** ONES. YOU KNOW, THE GREY-HAIRED FELLA OR THE BLOKE WITH THE **RECORDER**...
YEAH, LISTEN, I CAN'T HELP BUT NOTICE YOU'VE SORT OF BROUGHT US HERE UNDER DURESS AND WITH AN ARMED GUARD. ANY CHANCE YOU COULD EXPLAIN **WHY?**
BDEEEP
OH, I CAN DO BETTER THAN **THAT**, DOC...

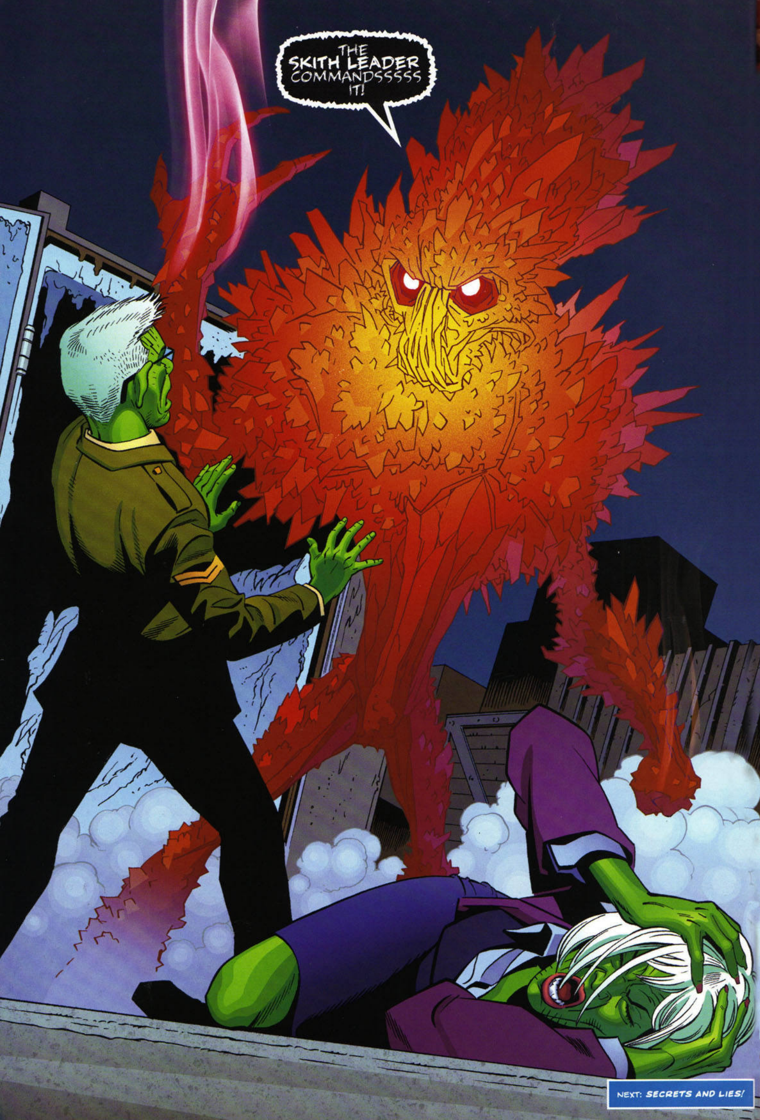

SSSSSSSSSS
++CLEAN ROOM ACCESS: AUTHORISED. HELLO COLONEL McCAY++
G'DAY, **CORPORAL MANNING**, HOW ARE THEY DOIN'?
ON THE WAY **OUT**, I'M AFRAID. WE'VE HAD FOUR **CARDIAC ARRESTS** AND THREE SETS OF COLLAPSED **LUNGS** JUST IN THE LAST HOUR. IT'S NOT A P-PRETTY...
...SIGHT.
PROBLEM?
UH... N-NO...
WHAT'S THE MATTER? NEVER SEEN A WOMAN WITH **GREEN SKIN** BEFORE?
AH, HE'S COPPED WORSE THAN **YOU**, LOVE. JUST LAST YEAR WE SAW OFF AN ADVANCE PARTY OF **ICE WARRIORS** -- AN' A BIGGER BUNCH OF **GREEN-SKINNED WOMEN** YOU'VE NEVER SEEN!
SLAPPP!
≈koff≈
THIS IS **IMPOSSIBLE**... SOME OF THESE PEOPLE ARE **HUNDREDS** OF YEARS OLD...
AH, NOT **THIS MORNING**, THEY WEREN'T.
THESE WERE PASSENGERS ON A COMMERCIAL FLIGHT INTO SYDNEY. ON ITS FINAL APPROACH, THEIR PLANE HIT AN **INVISIBLE OBJECT**.
THEN CAME WHAT OUR BOYS ARE CALLIN' A "CHRONAL WAVE" -- A PULSE OF DESTRUCTIVE **TIME ENERGY**.
VREEEEE
"AND THIS IS JUST THE TIP OF THE **ICEBERG**, DOC -- THERE'S BEEN TIME TROUBLE ALL OVER THE CITY. LAST MONTH, WE HAD A NEOLITHIC **NARWHAL** TEARIN' UP THE **PARRAMATTA RIVER**...
"**PTERODACTYLS** BUZZIN' THE **ZENITH CENTRE**...
"AND RUDDY **MAMMOTHS** RAMPAGIN' THROUGH THE **SUBURBS**.
"SO FAR, ALL WE'VE LOST ARE A FEW DOGS AND A **BOAT**. BUT THIS IS **DIFFERENT** -- THERE'S NO WAY TO **SAVE** THESE PEOPLE. THREE HUNDRED MEN, WOMEN AND CHILDREN -- **AGED TO DEATH** IN A MATTER OF SECONDS."


AND WHAT'S *THIS?*
YEAH, THAT CAME DOWN WITH THE *PLANE*. SEEMS LIKE ORDINARY ICE, BUT IT'S GIVING OFF ELECTRO-CHEMICAL SIGNALS -- AND IT DOESN'T *MELT*.
WHAT DO YOU RECKON, DOC?
NOT SURE. I THINK I NEED TO SEE THIS INVISIBLE OBJECT FOR *MYSELF*, COLONEL McCAY.
NOW YER TALKIN' MY LANGUAGE, SON.
LOWRIE, PLANT -- SORT US OUT FOR A *CHOPPER*. MISS PRYCE WILL HAVE TO STAY HERE -- SHE'S NOT CLEARED FOR THIS SORT OF ACTIVITY.
OH, SHE'S NOT GONNA LIKE *THAT*. BAD *NEWS*, MADGE --
WHERE'S SHE *GONE?*
NO NEED TO SPIT YER DUMMY, DOC. THE UNDERBASE IS AS TIGHT AS A DRUM. WHEREVER SHE IS, I *PROMISE* YOU...
"...SHE'S SAFE."
OH GODS... OH *GODS*. WHY N-NOW? OF ALL THE T-TIMES SHE COULD HAVE TURNED UP -- WHY DID IT HAVE TO BE *N-NOW?*
ALRIGHT, TRY AND KEEP IT *TOGETHER*. SHE DOESN'T KNOW WHAT'S GOING ON. AND EVEN IF SHE *DID*, SHE WOULDN'T *C-CARE*.
++IDENTITY CONFIRMED -- WELCOME TO THE BESTIARY, CORPORAL MANNING.++
OH, SH-SHUT UP.
BDEEP!
SLOPPY, "CORPORAL MANNING"... *VERY* SLOPPY INDEED.
NOW LET'S SEE WHAT WE'VE GOT IN...


...HERE.
OH, HEL-**LO**. ALIEN TECH, RELICS FROM PAST INVASIONS, EXOTIC WEAPONRY... **VERY** NICE. JUST THINK WHAT THIS LOT COULD FETCH ON THE GALACTIC **BLACK MARKET**...
SSSSSPEAK, CREATURE!
NO SITT
IT'S... GOING **WRONG**, LEADER. THEY'VE FOUND HIM -- THE **DOCTOR**. HE'S H-HERE.
AND HE ISSSS NOT THE **ONLY** ONE, CREATURE...
ITEM 38
W-WHAT?
C-COME OUT! THIS IS A R-RESTRICTED AREA -- AND YOU'RE AN **INTRUDER!**
HA! SO I AM, DEAR BOY.
BUT THEN... SO ARE **YOU**.
BE Q-QUIET! I'LL... I'LL CALL CAPTAIN BRAXTON.
OH, I DOUBT THAT. WANT TO KNOW WHY?
ONE: YOUR BREATH DOESN'T STEAM UP IN THE **COLD**, AND IT'S **FREEZING** DOWN HERE. **TWO:** THE AIR **SHIMMERS** AROUND YOU, SO YOU'RE WEARING SOME SORT OF **CLOAKING** DEVICE.
ITEM
WHICH LEADS US TO **THREE:** YOU'RE AN **ALIEN**. QUESTION IS -- **WHICH** ALIEN? AND WHY ARE YOU **HERE?**
I'M **S-SORRY**, MISTRESS. I WANTED TO TELL YOU. I... I'VE BEEN WAITING FOR YOU FOR **MONTHS** -- BUT THE LEADER WOULDN'T...
KLIKK
TELL HER, CREATURE. SHE WILL DIE IN MOMENTS, REGARDLESSSSS...
WHUMMMMMM
IT...
IT **CAN'T** BE...


ANYTHING?
NOTHING ON RADAR, SIR. AIR'S CLEAR.
DOC?
I CAN ALMOST SEE IT IF I CLOSE ONE EYE. HOVERING JUST OUTSIDE CAUSALITY...
WHAT'S THAT IN ENGLISH?
IT MEANS THAT YOUR OBJECT IS WHAT WE IN THE TRADE CALL TIME CAPABLE. IT'S THERE ALRIGHT, LARGE AS LIFE AND TWICE AS UGLY -- BUT IT'S A COUPLE OF SECONDS OUT OF...
...TIME. OH, HELLO.
SSHZZK!
DOCTOR.
IT HASSSSSS BEEN A LONG TIME... BUT WE HAVE NOT FORGOTTEN YOU...
WE MADE YOU A PROMISSSE, DOCTOR. DO YOU REMEMBER, ALL THOSSSSE YEARS AGO?
WE PROMISSSSED WE WOULD LEAVE THISSSS WORLD IN RUINSSSS...
SIR! MESSAGE FROM UNDERBASE -- WE'VE GOT ANOTHER CHRONAL WAVE COMING UP!
NEVER MIND, TALBOT...
GRRRONNNNK!!!
...I THINK I SEE THE PROBLEM!


HELLO, MAJENTA PRYCE. IT'S ME.
IT'S YOUR *FANSON...!*
HOW CAN... YOU'RE...
YOU'RE LIKE ME.
OF *COURSE* I AM, MISTRESS! I'M YOUR *OLDEST* FRIEND -- YOUR MOST *INTIMATE* CONFIDANTE! DON'T YOU *R-REMEMBER?*
THINK OF ALL THE AMAZING *TIMES* WE'VE HAD TOGETHER...! REMEMBER THE ROUT OF *ICHABOD NINE?* THE RECESSION WARS ON *FISCUS?* THE *TARVU* INITIATIVE?
OH, I'VE *MISSED* YOU, MAJENTA. I'VE MISSED YOU *SO MUCH!*
GET YOUR HANDS OFF ME, YOU SNIVELLING LITTLE *WEASEL!* WE NEED TO GET *OUT* OF HERE -- AND YOU NEED TO TELL ME *EVERYTHING* YOU KNOW!
BUT... BUT I *CAN'T*, MISTRESS.
ITEM 386
AND WHY THE HELL...
NOT...
BECAUSE HE SSSSERVES A *NEW* MASTER NOW!
SSKKKAAASSSHH!!
AAAGGHHK!
NO!
YESSSSS, CREATURE. THISSSS RELIC OF YOUR OLD LIFE MUSSSST DIE!


THE SKITH LEADER COMMANDSSSSS IT!
NEXT: SECRETS AND LIES!

BBC Radiophonic Music

Neil Harris has been humming along to *Doctor Who*...

THANK WHO FOR THE MUSIC...

Imagine the embarrassment. You're about 14 or 15, you're alone in your bedroom, partaking in a private indulgence, when the door bursts open, your mother strides in... and suddenly your stomach is knotted with shame as she turns off your stereo and demands, "What the *hell* are you listening to?"

You check the tracklisting of your *Doctor Who Sound Effects* LP – "Er... I think it's Dick Mills' *Kraal Disorientation Centre* from *The Android Invasion*."

Music has a special place in the heart of *Doctor Who* fans, because music has always had a special place at the heart of *Doctor Who*. It's one of the things that makes the show unique; watch any other TV show and you'll hear very little incidental music and the same chamber-orchestral cues and stings repeated over and over again. Whereas with *Doctor Who* we fans have been spoilt. Brand-new scores for nearly every story; lavish lashings of soundtrack, music from the cutting-edge of technology. It's why most of us could identify a story from its incidental score alone; more often than not, it was the music that was responsible for making the shadows eerie and the monsters scary. After all, what threat would the Ergon be were he not accompanied by the *Ergon Threat*?

It's also, if you'll forgive me for putting forward an *ad hoc* theory, why *Doctor Who* fans have such a peculiar taste in music. If you've spent your formative years thrilling to *Gallifreyan Staser Gun (3 Blasts)* you're not going to find a great deal to excite you in the stylings of Bon Jovi. Instead, I think it's why *Doctor Who* fans appear to have a taste for the esoteric; David Bowie, Kate Bush, Sparks, Yes... all forms of prog and electronica. Music for weirdoes, basically. (Of course, as you read this you're probably listening to *The Very Best of Simply Red* and that's my argument going whoosh out the window.)

Listening to *Doctor Who* incidental music is like listening to a history of 20th-century electronic music. It begins with the tape-manipulation techniques of Stockhausen, embraces the birth of the analogue synthesizer, drifts off into Krautrock during the 70s before returning as synth-pop during the 80s. You can't listen to early Tangerine Dream without thinking of Jon Pertwee, or the first two Human League albums without picturing Tom Baker. And even now, I can't listen to Pet Shop Boys' cover of *Always On My Mind* without visualising Bonnie Langford being molested in a mauve-tinted quarry by Urak the Tetrap.

This is why it's so futile for DVDs to include updated special effects, because it's not the special effects which date something; it's the music. Nothing dates faster than the cutting-edge of technology. That's the great thing about music, that it embodies a particular era, not just through the composition, but through the recording techniques themselves. There is nothing retro about Tristram Cary's music for the first Dalek story; it's still the sound of the future, but the future circa 1963.

I'm talking about the Radiophonic Workshop, that wire-strewn nest of beatniks on Delaware Road, Maida Vale. When the history of electronic music is finally written by someone who knows what they're talking about, the Workshop will be on page one, on page two, and on all the other pages. There is no figure in electronic music more legendary than Delia Derbyshire. Through her work on the *Doctor Who* theme her influence is massive; there can't be a synth-player in the world who hasn't attempted to reproduce what she did with that piece of music and failed. It's almost obligatory; just as every guitar player has to pick out the intro to *Stairway To Heaven*, no synth-player can resist the urge to go diddly-dum-diddly-dum then B up an octave to C then B.

It's impossible to pick a favourite *Doctor Who* score. They're nearly all brilliant; from the sinister melancholy of *The Savages*' oboes to the saccharine jingles of *The Macra Terror* (the great thing about these old stories coming out on CD is that it concentrates your attention on how evocative the sound design and the music are). More recently, you have Murray Gold's extraordinary endpiece to *Doomsday*, which always puts me in mind of *Sing* by Blur (speaking of which, next time you watch *The Chase*, listen out for Vicki whistling *Tender*).

The only 'bad' incidental music is a result of it being asked to do too much; to make a flat scene bouncy, to make a daft monster scary, or when it is used indiscriminately. Or when it's the score from *The Sea Devils* which, although *BLABBLE-BLABBLE-BLABBLE!* being very atmospheric, does tend *WEOOP! WEOOP! WEOOP!* to be rather *BLAAAAT!* distracting *PLOP! PLOP! PLOP! PLOP!*

Of all the godlike geniuses responsible for the music, one stands alone, and that is Dudley Simpson. If anyone is the sound of *Doctor Who*, he is. Popular wisdom has it that he got a bit samey toward the end; I disagree, which is why I have the introductory fanfare from *Nightmare of Eden* as my ring tone. No-one could do opening-shot-of-a-model-spaceship music as well as Dudley.

A whole generation of fans grew up listening to *Doctor Who The Music* and *Doctor Who The Music II*, all knowing exactly what a *Janissary Band* should sound like without having the faintest idea what one was. Some of my friends have even developed a pub game where you have to guess the story from someone singing the incidental music. Try it. I recommend *Kassia's Wedding March* from *The Keeper of Traken*.

> **"What threat would the Ergon be, were he not accompanied by the *Ergon Threat*...?"**

And so, just for fun, here are five other pieces of music for you to identify...

1. Bar ba-ba-ba bar bar, bar ba-ba-ba BAR! bar...
2. Ba-ba-ba-ba, Ba-ba-ba-ba, Ba-ba-ba-ba, bar bar, ba-ba-ba-ba, bar
3. Par-pump pump pump, wheedle-wheedle-whee par-PUMP! pump pump
4. Bah-rump a-titty-tump a-titty-tump a-titty-tump, bah-rump a-titty-tump a-titty-tump a-titty-tump
5. Rump rump rump, rumpa-dump rump rump, rumpa-dump rump rump, rumpa-dump rah rumpa-dump, rump rump rump rump – RUMP RUMP BAAARDUMP! RUMP RUMP BAAARDUMP!

The answers are upside down, below...

1. The hilarious food machine scene from *Daleks: Invasion Earth 2150 AD*.
2. The Dalek theme from *The Evil of the Daleks*.
3. The Dalek theme from *Death to the Daleks*.
4. Every other scene in *The Leisure Hive*.
5. *You Are Not Alone* from *Utopia*.

GOOD HUNTING SISTER!

Lisa Bowerman first appeared in *Doctor Who* as a giant cat in 1989's *Survival*. **Simon Guerrier** met the lady who's better known these days as Professor Bernice Summerfield...

Illustrations by Adrian Salmon

"It was 1989; they were never going to do the lesbian subtext, were they?"

DWM is talking to actor and audio director Lisa Bowerman about her 20-year association with *Doctor Who*. She's rubbed shoulders with no less than seven Doctors, even travelling in the TARDIS with two of them. But it all began for Lisa just as *Doctor Who* seemed to be coming to an end.

In the last story broadcast before the cancellation – the ironically-titled *Survival* – Lisa played Karra, a savage, horse-riding cheetah person with an unusual interest in the Doctor's friend Ace. The DVD of the story includes a two-part documentary chronicling the production team's struggles with the bold and layered script.

Author Rona Munro has spoken elsewhere of her own frustration about what happened to the 'amazing scenes' between Karra and Ace: "That was supposed to be my lesbian subtext – and you can't see it!"

Lisa laughs when **DWM** tentatively asks her about this. Did she not see that subtext in the writing? "Sadly, not at all. I was completely oblivious." What did she make of the script otherwise? "It was great," she enthuses. "It was about its time, dealt with survival of the fittest and keying into your inner animal. Rona's now a very well-known playwright. The imagery was fantastic, so visual and strange..." She sighs. "Okay, we were over a barrel because I was dressed as a furry animal at the time."

Lisa's costume was, she admits, a disappointment. "From the script I'd imagined something skin tight, more of a human figure. They were hybrids. There'd be a suggestion of cat, but nothing like what I ended up with. I didn't have any say in what was going on. There were arguments about what would be make-up and what costume. We were so hijacked by the technical side on that story, it became less about the acting and all about the presentation."

Lisa sweats it out on horseback for 1989's *Survival*.

She admits being nervous about joining the show in the first place. "I used to hear horror stories about people doing guest parts on other shows," she says, "where they were completely excluded, where the regular cast weren't very welcoming." But stars Sylvester McCoy and Sophie Aldred were, she says, "really lovely. They created such a good company spirit. [Producer] John Nathan-Turner was the master of ceremonies and we had a very young cast. It was just a really good family atmosphere from the start."

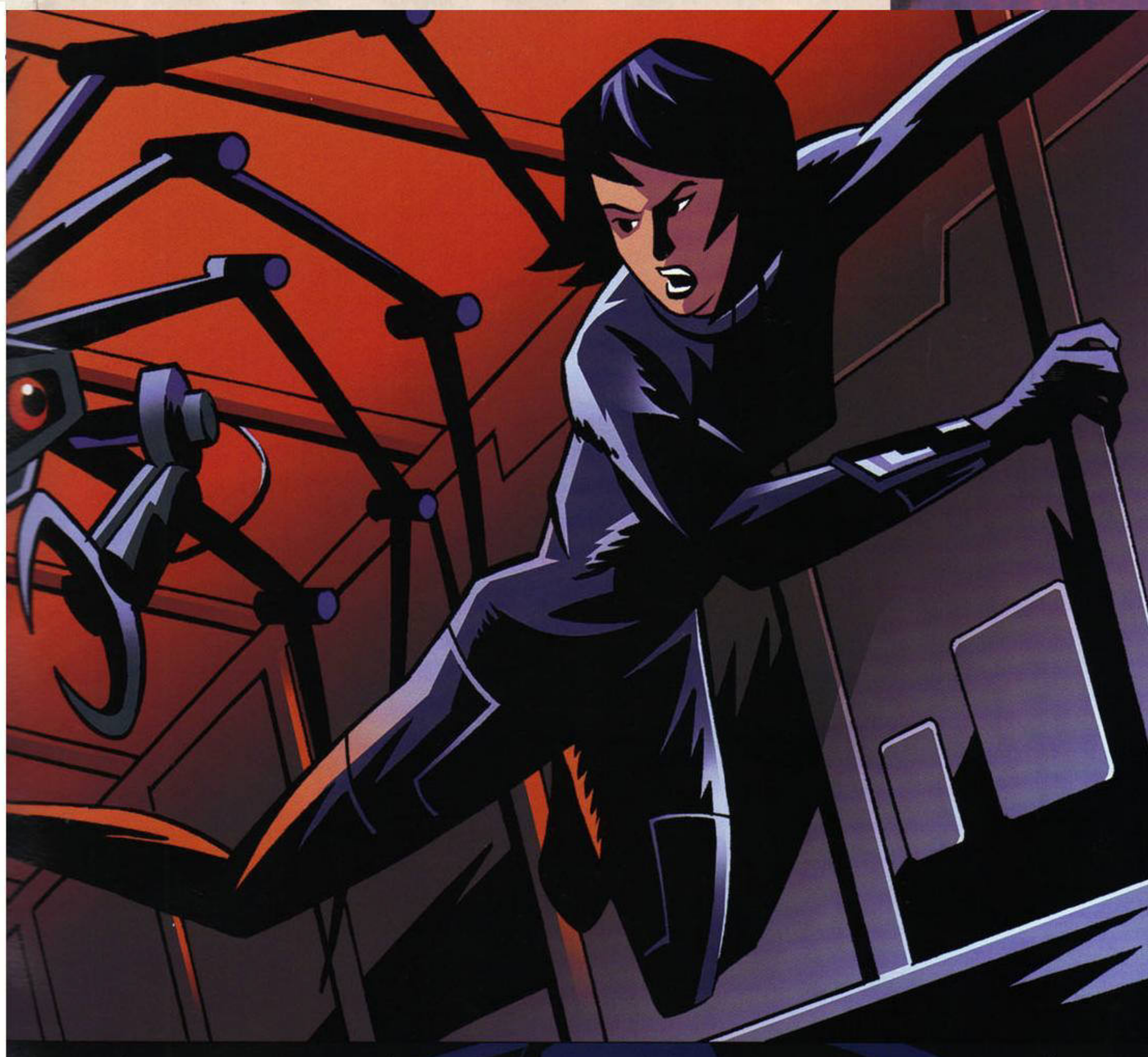
Karra and Ace search for their 'lesbian subtext'.

Lisa goes ginger in Karra's human form.

"It was a bit like being back at school," she laughs. "You remember at school how you used to play horses? I spent the entire rehearsal time doing clippy-cloppy acting, chasing Sophie round." In fact, director Alan Wareing was worried that Lisa was going too far. "He came up to me saying, 'That might be a little over the top.' I was being a bit theatrical. But it was quite melodramatic, formalised writing, all 'Feel the blood in your mouth!' It had to be heightened. Also, I'd already had a make-up test which took three-and-a-half hours. Any subtleties in the performance were going to get lost. Nothing came through the costume."

Despite the "good family atmosphere," filming was beset with difficulties. "We had budget problems," recalls Lisa. "We had timing problems, we were in the middle of a BBC strike and we had to finish early on some days." On the very first day, Lisa's horse, Fury, wouldn't do as he was directed. "Poor Damon [Jeffry], my stunt double, couldn't get the horse to rear up. Fury didn't like men!" Was this part of the script's lesbian subtext? "Definitely," says Lisa – though she might be teasing. "But it meant all the riding you see on screen is me."

Lisa's death scene, recorded at the end of the first week, didn't go to plan, either. "I'd been called very early to do my being stabbed by the Master, so I'd then have lots of time to get out of the make-up and do my death scene as a human in that dodgy red wig. But there was some song-and-dance about motorbikes that just ate up the day. They'd say, 'No, we're not quite ready for you.' I was taking these great plates of contact lenses in and out for the entire day. I don't have particularly sensitive eyes but they started to react. I wasn't used until 4.30 in the afternoon, having been on standby since 7. And then we all had to do everything quickly. There was this wonderful scene at the end where I die with my eyes open and the contact lenses are FXed away. But it never happened because I couldn't open my eyes at the end of the day!"



The next week production moved to Warmwell quarry in Dorset to film the Cheetah People's planet. Temperatures were in the nineties, even hundreds, and Lisa – in her furry costume – suffered from heat stroke. "It was very, very hot. But I had the very expensive, light-weight cheetah head," she says. "The other Cheetah People there – played by dancer friends of [production manager] Gary Downie – had these cheaper, very heavy latex heads. I don't know how they survived! There was famously the occasion when one of them decided enough was enough, ripped it all off and walked into the sunset."

Lisa was rescued by an unlikely knight errant – Anthony Ainley, who was playing the Doctor's evil nemesis, the Master. "They'd forgotten to bring the water along one day," says Lisa. "I was steadily keeling over. And he lost his rag on my behalf, hugely. I was a bit embarrassed but he did get things done. He was very supportive." When the Master decrees that the actors need water, the crew are compelled to obey.

> "BERNICE DOES EXACTLY WHAT SHE THINKS IS RIGHT. SHE HAS A MORAL BACKBONE. AND SHE HAS A SON WHO'S HALF DOG!"

But Lisa's keen to tell **DWM** that despite some hardships, she has very happy memories of filming. "We were all away on location and the weather was lovely." The cast and crew stayed in nearby Lulworth Cove. "After we got back from the day's filming, a lot of us would go down to the beach and swim – though it was freezing. Then we'd go back to the hotel swimming pool, have supper... It was a very social time." She laughs. "It was a bit odd. Because I'd been in fur all day, they didn't know who I was. I'd come back from the beach to these parties and be talking to people who'd go, 'I'm terribly sorry: who are you?'

"We threw a party on the beach on the last night. [Producer] John Nathan-Turner was master of ceremonies doing the barbecue. The effects guys put dry ice in the sea and lit the moon red. It was very exciting. I made some really very good friends; I'm still in contact with a lot of them, the technical crew as well. It's one of those jobs that happens for two weeks but never goes away." Indeed, the producer suggested Lisa might return to the series some time, as a different character. "Which was vey good of him. And then they cancelled the show..."

Lisa kept in contact with the friends she'd made, and in 1998 was cast in the first audio drama by a new production company called Big Finish. She's now starred in more than 40 productions as twenty-sixth-century archaeologist Bernice Summerfield.

"Benny was a *Doctor Who* assistant," Lisa explains, "created by Paul Cornell for the *New Adventures* books in the early 1990s, when there was no *Doctor Who* on TV." Several of the *New Adventures* authors have gone on to work on the TV series. Indeed, the 2007 story *Human Nature/The Family of Blood* was adapted from a 1995 novel that had originally starred Bernice.

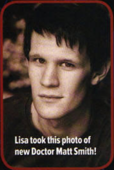
What's the appeal of the character? "She has weaknesses," says Lisa after some thought. "She drinks a bit, she has relationships..." She smiles. "And now she has a son who's half dog. She's just a very recognisable character within a science-fiction context. And she does exactly what she thinks is right. There's a very solid moral backbone, in a very human way, to Benny. And she is very entertaining. She had a good banter going with the Doctor. She's been going in fictional form for 17 years and people ▸

The cast assembles for the recording of the tenth season of Bernice Summerfield audio adventures.

are still interested. That says a lot to the strength of the character, regardless of whether I'm playing her!"

In June, the tenth season of Benny's audio adventures kicks off with *Glory Days* – in which she's forced to take part in a bank heist. This Summer also sees the publication of *Bernice Summerfield – The Inside Story*, a comprehensive history of the character (and in some ways a history of *Doctor Who* in the years it wasn't on the telly). In July, Benny's reunited with the Eighth Doctor in the audio story, *The Company of Friends*. "I already knew Paul McGann socially," says Lisa. "And he was great fun. I leapt in a bit quickly with my first line in the whole audio. He went, 'Must make note: interrupts at any opportunity.'"

"I HAVE THE PICK OF SOME SPLENDID ACTORS! PEOPLE ENJOY WORKING FOR BIG FINISH AND WORD GETS AROUND..."



Lisa took this photo of new Doctor Matt Smith!

Earlier this year saw Lisa make her début as a director on Big Finish's *Doctor Who* audios, with two plays starring Peter Davison. "I'd only met Peter very briefly before at a couple of conventions," Lisa admits. "I didn't know him well at all. But if people don't know who you are as a director you can buy credentials by the people you cast. It's good to have people who can act but who also aren't too pretentious in the green room. Somebody who can have a laugh and a good time. The atmosphere on those days was great. I think Peter enjoyed them."

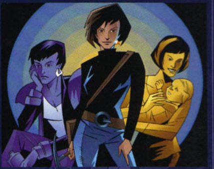
Lisa's got certain advantages in casting good and unpretentious actors. She chairs the board of actors' retirement home Denville Hall and is a trustee of the Actors Charitable Trust. "I have the pick of some splendid actors. Once they know what Big Finish is all about, I have them going, 'Any chance you'd consider me for one of your audios?' The fact is that people enjoy working for Big Finish; word gets round." She grins. "Once they've had a taste of the lunches, there's no stopping them."

Lisa is also a professional photographer, mostly taking actors' portraits for the acting directory, *Spotlight*. And through this she's been able to snap up some of the industry's newest talent. In fact her portrait of one young actor will be well known to readers of **DWM**. Lisa beams at the mention of his name.

"Matt Smith!" she cries. "Wendy Padbury sent him along to me for photographs," she says. Padbury – an actors' agent who also played the Second Doctor's companion Zoe Heriot back in the 1960s – discovered Smith at the National Youth Theatre. "Wendy, very early on, was raving about Matt, and just said, 'This boy is extraordinary.'" Does Lisa agree? "The evening they announced the new Doctor Who I'd not even thought his name was in the mix. But Mr Moffat, you're a clever man. That's a very good decision.

"Matt Smith's quite young, isn't he?" she considers. "They should set that off with an older companion..." Perhaps with a lesbian subtext? Lisa rolls her eyes, wearily. "No."

Hey, Professor!



Benny's 10th season kicks off in June. The four stories are...

GLORY DAYS

by **Nick Wallace**

Benny's persuaded by her old friend Bev Tarrant to take part in a bank heist.

ABSENCE by Daniel O'Mahony

Benny and her son Peter find something awful in the depths of a reef made of space junk.

VENUS MANTRAP

by **Lance Parkin** and **Mark Clapham**

An old enemy – and perhaps a new love interest – await Benny on the artificial moon of Venus.

SECRET ORIGINS

by **Eddie Robson**

Benny and her best friend Robyn can finally defeat their evil nemesis, Frost. Except Benny has never heard of either of them...

Benny also appears in two *Doctor Who* stories this year...

THE COMPANY OF FRIENDS: BENNY'S STORY

by **Lance Parkin**

The Countess Venhella has hired Benny to recover a lost Time Lord artefact: a TARDIS key, it turns out. Guess whose?

COMPANION CHRONICLES: THE WAR OF WORDS

by **Eddie Robson**

While the Seventh Doctor fights to stop a war, Benny must mind her language...

Lisa on her Doctors!

"They all have great energy and enthusiasm. You don't get a laid-back Doctor!"

THE SEVENTH DOCTOR

Sylvester McCoy

"Completely insane! His energy was boundless, even when it was 100 degrees. If you've seen the out-takes [on the *Survival* DVD], there was no stopping him. He was always on the ball, always concentrating and he'd put in mad suggestions... Not all of them were taken up!"

THE EIGHTH DOCTOR

Paul McGann

"Paul is quite thoughtful; he plays the straight stuff really well. And then he can flip round on a sixpence. The tone of [*The Company of Friends: Benny's Story*] was very light-hearted and bantery. Our relationship just picked up right away."

THE FIFTH DOCTOR

Peter Davison

"Peter was a laugh. He's a bit drier [than the others] in a funny sort of way. His comedy stuff is more throwaway."

THE SIXTH DOCTOR

Colin Baker

"A bigger, broader performance than the others. But my experience of Colin is from directing a *Lost Story* written in the 80s. His Doctor's changed a lot since then; I know it's a step back from the stuff he's been doing for Big Finish more recently."

THE TENTH DOCTOR

David Tennant

"I haven't worked with David but I know him a bit – we met at a Big Finish party long before he was Doctor Who. I love his Doctor. I like it when he plays it straight. What's the one where he was hanging in the darkness? *The Satan Pit*? Oh, I thought he was brilliant. A fantastic episode."

THE THIRD DOCTOR

Jon Pertwee

"I was at drama school with [his son] Sean; I've known Sean on and off since he was 16! I remember sitting next to Jon Pertwee when he came to see Sean in a production of *Tom Jones* for the Surrey Youth Theatre. And my father was at school with Jon! They were quite good mates at the time. So, uh, there was a sort of connection there."

THE ELEVENTH DOCTOR

Matt Smith

"He has this extraordinary 'old-man' sort of quality despite his being so young. He'll be a fantastic Doctor. I can't wait."

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As we await the arrival of the Eleventh Doctor, **The Watcher** foreshadows the newcomer, by looking back at Doctors past...

The Watcher's Guide to...

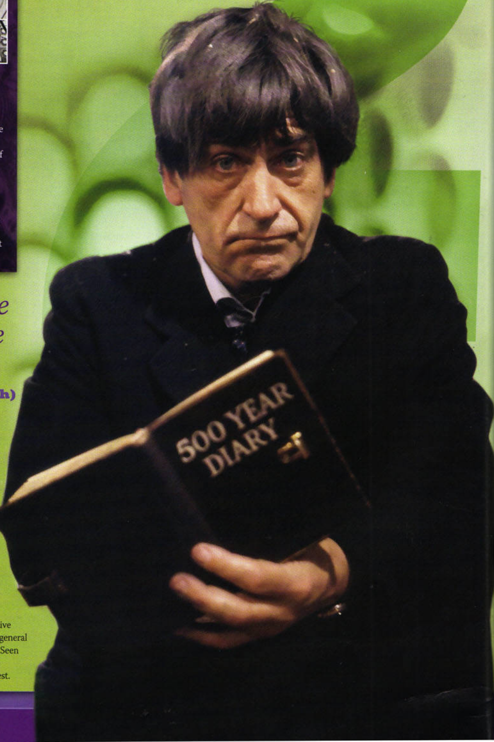
The SECOND DOCTOR

(1966-1969)

We're a month closer to the Doctor's next regeneration, and it's time to examine the life and times of the Second Doctor, whose arrival in 1966 was one of the most important make-or-break moments in the show's long history: he wasn't the First Doctor but, crucially, he was the first 'new' Doctor. With the benefit of hindsight, the idea of lots of Doctors now seems completely obvious to us, but in 1966 the BBC's decision to continue the series with a new actor in the leading role was quite simply extraordinary. Could it possibly work? Would the viewing public spurn this unlikely-looking newcomer, or welcome him with open arms? Well, you already know the answer to that one – otherwise you wouldn't be reading this magazine more than 40 years later...

> *"Your leader will be angry if you kill me – I'm a genius!"*
>
> **(The Seeds of Death)**

As if in open rebellion against his predecessor's dignified demeanour, the Second Doctor is a rather scruffy little fellow with an anarchic streak, a taste for theatrics and a constant sense of fun. But let's squash some popular misconceptions: partly because so many of his early episodes have sadly been lost to posterity, and partly owing to the character's development in later stories, there's a widespread perception of the Second Doctor as a cuddly, funny uncle who bungles his plans, loses control, and dodges explosions while shouting "Oh, my giddy aunt!" True, he does all of these things, but nowhere near as often as you might think, and rarely prior to his final season (his inaugural 'giddy aunt' hails from *The Krotons*). In earlier escapades, his twinkling good humour is tempered by a more overtly calculating and at times ruthlessly manipulative streak, and his habitual recorder-playing, dressing up and general buffoonery provide a smokescreen for a keen intelligence. Seen as a whole, the Second Doctor is a rather darker and more enigmatic proposition than his popular image might suggest.



Patrick Troughton and Frazer Hines appear together in *Smugglers' Bay*.

Patrick Troughton (1920-1987)

"There's only one man in England who can take over, and that's Patrick Troughton!" This ringing endorsement came from none other than Troughton's predecessor William Hartnell. Both actors had appeared in the 1948 film *Escape*, in which Hartnell shared top billing while Troughton, then a youthful 28, had a small role as a shepherd. It was one of his earliest film credits, following several years in the theatre and a distinguished wartime record which saw him attain the rank of Commander in the Royal Navy, captaining a gunboat in the North Sea.

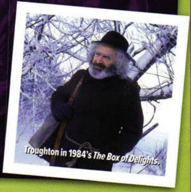
Troughton's other early screen credits included Laurence Olivier's films of *Hamlet* and *Richard III*. In 1953 he became the first actor to play Robin Hood on the small screen, and by the 1960s he was a sought-after character actor, immersing himself in colourful parts like the lead role in *Paul of Tarsus*, Dr Manette in *A Tale of Two Cities*, Phineas in 1963's Ray Harryhausen extravaganza *Jason and the Argonauts* and, in what he later cited as a favourite role, the loathsome Quilp in *The Old Curiosity Shop*. He also appeared with his future *Doctor Who* co-star Frazer Hines in 1964's *Smugglers' Bay*.

Troughton in 1960's *Paul of Tarsus*.

Troughton, who had already turned down the role of Johnny Ringo in *The Gunfighters* a few months earlier, was initially reluctant to accept the role of the Doctor. Famously reticent and publicity-shy, he rarely gave interviews during his time on the series, once telling a reporter that "I think acting is magic. If I tell you all about myself it will spoil it." Aware of the dangers of typecasting, Troughton resolved to relinquish the role after three years and move on to play other characters: his many later credits included *The Omen*, *Sinbad and the Eye of the Tiger*, *Edward and Mrs Simpson*, and the BBC's 1984 adaptation of *The Box of Delights*.

At around the same time he conquered his reluctance to talk about *Doctor Who* and emerged from the shadows to attend conventions and, to the delight of fans, followed up his previous appearance in *The Three Doctors* with two further reunion stories.

Bearing witness to his tremendous versatility, his final roles were a seedy voyeur in the first episode of *Inspector Morse*, and a comic turn as the Great Sporran of the Isles in the children's series *Super Gran*, both screened in 1987. For some years he had suffered from heart trouble, and while attending a *Doctor Who* convention in the United States in March of that year, he suffered a fatal heart attack in his hotel room. He left behind him a noted acting dynasty (see elsewhere in this feature), and a formidable legacy of work that marks him out as one of the most prolific and talented actors of his generation.

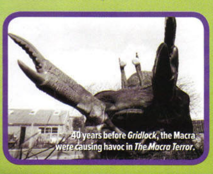

Troughton in 1984's *The Box of Delights*.

Notable FIRSTS

Amid the ongoing lucky dip of the Second Doctor's pockets (magnet, stethoscope, smelling salts, playing cards – you name it), one item was destined to catch on big-time: in Episode 1 of *Fury from the Deep*, the Doctor introduces us to a new gadget called the sonic screwdriver. On this occasion it's used simply to loosen the screws on an inspection hatch, but in *The Dominators* we learn that it's "considerably more than a screwdriver," when the Doctor uses it to bore a hole in a rock wall – and the rest, to the delight of everyone except Christopher H Bidmead, is history. The Doctor's most famous prop later underwent several changes in design, but interestingly the surviving photographic evidence from *Fury from the Deep* shows him clutching a perfectly ordinary screwdriver.

The Sonic makes its début!

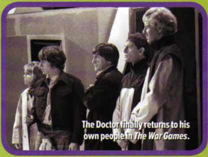
- The catalogue of famous monsters continues to grow, with the Second Doctor claiming first dibs on the robotic Yeti, the reptilian Ice Warriors, and the crabby Macra. Meanwhile the Cybermen (who, with a total of four stories, are the Second Doctor's most indefatigable foes) are joined for the first time by their scuttling pets the Cybermats, not to mention their boss, the Controller.


40 years before *Gridlock*, the Macra were causing havoc in *The Macra Terror*.

- And the Cybermen aren't the only ones to gain a big-headed leader: after various black and supreme Daleks in the First Doctor's era, the big guns are rolled out in *The Evil of the Daleks* as we encounter our first Dalek Emperor. Very impressive he is too, and with good reason: the story was envisaged as a last hurrah for the Daleks, whose creator Terry Nation planned to take them away from *Doctor Who* and relaunch them in a series of their own. It never happened, and after a five-year absence the Daleks returned to the show that spawned them.

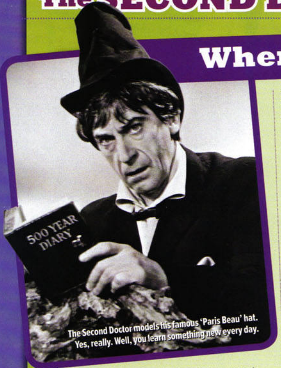
- The Second Doctor becomes the first to adopt the pseudonym 'John Smith,' although he's unconscious when his companion Jamie first gives him the handle in Episode 2 of *The Wheel in Space*. Asked by a medic to identify the comatose stranger, Jamie sees the name printed on a nearby piece of equipment and promptly blurts it out. Interestingly, the show's first ever use of the pseudonym 'John Smith' came years earlier, and was nothing to do with the Doctor: in the very first episode, Susan is revealed to be a fan of fictional pop group John Smith and the Common Men, whose lead singer uses the fashionably working-class stage name in place of his real one.

- History is made in Episode 3 of *The Web of Fear* when the Doctor meets someone who'll go on to become one of his most trusted friends, although at this stage Colonel Lethbridge-Stewart isn't wholly recognisable as the character we'll later grow to love. It's only after being promoted to Brigadier with the arrival of UNIT in *The Invasion* that he's able to step free of the specific plot functions that initially define him. In *The Web of Fear* he's mainly there as a red herring in the 'whodunnit' sub-plot, a fact that's now barely noticed in the brilliant glare of the character's later significance.


The Doctor finally returns to his own people in *The War Games*.

- And finally, the big one. In *The War Games* we begin to discover who the Doctor really is, as he finds himself up against a race of aliens whose crimes are aided and abetted by a member of his own people, who at last are given a name: the Time Lords. As the epic story unfolds, we learn that the Doctor absconded long ago from his unnamed home world because he disagreed with the Time Lords' non-interventionist policy, and has been on the run ever since, knowing that his people will show little mercy if they ever capture him. But as the human cost of the War Games threatens to overwhelm him, the Doctor is reluctantly compelled to seek their help: and so, at the climax of the penultimate episode, in a blaze of time-distortion and crashing organ music, the Time Lords make their entrance into *Doctor Who*. Nothing will ever be quite the same again...

Where Did He Get That Hat?


The Second Doctor models his famous 'Paris Beau' hat. Yes, really. Well, you learn something new every day.

To judge by Patrick Troughton's early photo-calls, you'd be forgiven for thinking that the Second Doctor's essential accessories were his recorder, his 500 Year Diary and what posterity insists we call his 'stovepipe hat'. In fact, all three faded out of the series long before Troughton's run was anywhere near over. The hat was the first to go, surviving no later than *The Underwater Menace*, although for years it continued to appear in comics and annuals illustrated by artists who were still working from those early photo-shoots. The 500 Year Diary bows out in *The Tomb of the Cybermen*, while the recorder tootles its last in *The Web of Fear* before returning to acquire a new and totemic prominence in *The Three Doctors*.

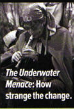
But let's return to that hat, if only to get one thing straight: contrary to what we've been told by generations of *Doctor Who* scribblers, it's not a 'stovepipe' hat. The stovepipe is an altogether smarter, straight-sided, flat-topped and implausibly tall number famously popularised by Abraham Lincoln in the mid-nineteenth century. The Second Doctor's hat (or rather, *hats*: look closely at those pictures and you'll see that the photo-call hat isn't the same as the one he wears on location in *The Highlanders*) is more akin to the style known as the Paris Beau, which pre-dates the stovepipe by half a century. It's also reminiscent of the seventeenth-century Capotain, or it might even be a bird-catcher's hat, suggesting a plausible link with the Doctor's recorder (in Mozart's *The Magic Flute*, the lead character Papageno is a bird-catcher).

But whatever you want to call it, the hat is just a part of something bigger. Owing to the loss of nearly all the episodes in question, another aspect of the Second Doctor that's often overlooked is his early penchant for dressing up, originally conceived as one of his key characteristics but eventually phased out after just a handful of stories. In early episodes we see him posing as a German doctor and a gypsy musician, and on one occasion he even drags up as an old woman, complete with high-pitched Pythonesque voice. Above all he has a gleeful fixation with trying on new hats, a quirk which is firmly established as a running gag in his first two stories, during which "I would like a hat like that!" becomes a Second Doctor catchphrase long before he ever says anything about giddy aunts or vicious inhuman killers.

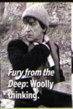
Who Wants To Be A Milliner?

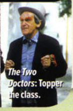
The Power of the Daleks: Hatty japes.

Highlanders: Och aye the Who!


The Underwater Menace: How strange the change.

Macra Terror: From majorette to minor.


Fury from the Deep: Woolly thinking.


The Two Doctors: Topper the class.

Cliché-Busting: The 'Chaplin-esque' Doctor?

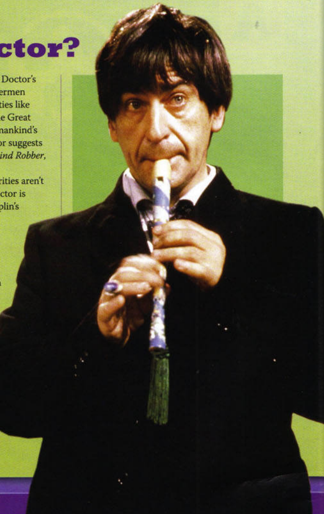
'Chaplinesque' is one of the stock adjectives most frequently applied to the Second Doctor, and certainly his rumpled trousers, shabby coat and bandy-legged walk bear a passing resemblance to the silent cinema's most famous comedian – but beyond that, does the comparison with Charlie Chaplin (1889-1977) really amount to anything tangible? Well, yes it does, and in ways that *Doctor Who* commentators have rarely troubled to note. The subversive, authority-baiting tendencies of Chaplin's comedies are very close to those displayed by the Second Doctor, and just as Chaplin is often dogged by technology (most famously when dragged through the workings of a giant machine in *Modern Times*), so the Second Doctor has a propensity for being comically overwhelmed by apparatus like the 'clothes reviver' and the 'rough and tumble machine' in *The Macra Terror*, or the alien learning machines in *The Krotons*. More fundamentally, films like *Modern Times* are concerned with the human cost of technological development, and the dangers of dehumanisation inherent in the industrial age. These are themes that loom large throughout the Second Doctor's era, with its armies of mechanised Cybermen and its parade of mind-controlling entities like the Macra, the Weed Creature and the Great Intelligence, all determined to sap mankind's free will and turn us, as the Doctor suggests of another such threat in *The Mind Robber*, into 'a string of sausages'.

Was the Second Doctor anything like Charlie Chaplin?

Mr Chaplin himself.

All the same, the similarities aren't absolute. The Second Doctor is refreshingly free of Chaplin's sometimes cloying sentimentality, and while Chaplin's tramp was a hapless innocent buffeted by fate, we've already noted that beneath his outward clowning, the Second Doctor is an altogether sharper character.

And of course, no round-up of Second Doctor clichés would be complete without a tip of the erroneous stovepipe to 'cosmic hobo', a phrase originally coined by *Doctor Who*'s co-creator Sydney Newman and dutifully trotted out in character profiles ever since. So we'll definitely be avoiding it here. Oh, great jumping gobstoppers.



Under Siege!

The Moonbase – one of many bases under siege in the Troughton era.

It's often said that *Doctor Who* enjoys an infinitely flexible format, but there's no denying that the show lends itself particularly well to certain scenarios. Among the old faithfuls that have reared their heads over the years, few are quite so familiar as the so-called 'base under siege' format, which arrived in the shape of the First Doctor's swansong *The Tenth Planet*, and reached its zenith during the Second Doctor's era. The essential ingredients – an isolated community cut off from civilisation in a hostile environment, often headed up by an intransigent leader who stubbornly refuses to heed the Doctor's warnings of the alien threat infiltrating from outside – can be found in almost 50% of the Second Doctor's stories. The base in question might be anything from a space station to a Tibetan monastery, but the underlying idea is the same. For the production team, the attraction was obvious: in terms of pure economics, the scenario offered a justification for small casts and confined scenery, while just as importantly, claustrophobic settings are the very stuff of taut drama. The 'base under siege' formula continued to reap rewards in later eras of the show (think, for example, of *Horror of Fang Rock*, *Warriors of the Deep* or *The Satan Pit*), but during the Second Doctor's travels it became almost as familiar a friend as the TARDIS itself.

Sons and Daughters

Georgia Moffett – the Doctor's daughter!

Many a Doctor has been followed into the acting profession by his offspring: you've probably seen Sean Pertwee in *Event Horizon* or his sister Dariel in *Perfect World*, and of course you'll know that Peter Davison is the father of Georgia Moffett, the eponymous star of *The Doctor's Daughter*. You might even recall that the two smallest Haemovores in *The Curse of Fenric* were played by Sylvester McCoy's young sons Sam and Joe, and if you're a fan of the Big Finish audio series you'll have heard Jake McGann acting alongside his dad. But I bet you didn't know this one: John J Carney, who played Bloodaxe in *The Time Warrior*, was the nephew by marriage of William Hartnell's daughter. Oh yes.

But of all the *Doctor Who*-related acting dynasties, few have achieved quite such ubiquity as the Troughtons. Patrick's sons David and Michael have notched up countless distinguished credits, the former finding fame in the 1980s as Bob Buzzard in *A Very Peculiar Practice* as well as playing major roles for the Royal Shakespeare Company, and the latter best known as Rik Mayall's snivelling sidekick Piers Fletcher-Dervish in *The New Statesman*. And it doesn't stop there: David's son Sam Troughton can currently be seen as Much in the BBC's *Robin Hood*, while another of Patrick's grandsons is Harry Melling, better known as Dudley Dursley in the *Harry Potter* films. As if that weren't enough, Sam's brother Jim Troughton plays cricket for England.

Of all the Troughton boys, David has made the greatest impact on *Doctor Who* itself. His first television job, at the tender age of 17, was an uncredited walk-on in *The Enemy of the World*. Just over a year later he played Private Moor in Episode Six of *The War Games*, while in 1972 he landed the altogether meatier role of the young king in the Third Doctor adventure *The Curse of Peladon*. Over three decades later, and by now one of Britain's most highly respected classical actors, he returned to play Professor Hobbes in *Midnight*. Isn't he *brilliant*?

David Troughton in *The War Games* (above) and *Midnight* (left).

Regeneration No.2

"You can't just change what I look like without consulting me!"
(*The War Games*)

The Doctor shows the Time Lords the many adversaries that he has fought.

The Second Doctor's travels were brought to an end by the Time Lords who, having thwarted the alien War Games and returned thousands of innocent humans to their own times, turned their attention to the Doctor himself, placing him on trial for breaking their cardinal rule and interfering in the affairs of other races. The Doctor put up a spirited defence, recounting his struggles against foes like the Cybermen, Yeti and Daleks, and arguing that there is evil in the universe that must be fought. The Time Lords acknowledged his argument and sentenced him to exile on the vulnerable planet Earth in the late twentieth century, disabling the TARDIS and announcing their intention to change his outward appearance once again. Protesting to the last, the Second Doctor whirled away into the mists of time and space to begin a new life...

Adventures of the SECOND DOCTOR

- **The Power of the Daleks** (6 episodes)
- **The Highlanders** (4 episodes)
- **The Underwater Menace** (4 episodes)
- **The Moonbase** (4 episodes)
- **The Macra Terror** (4 episodes)
- **The Faceless Ones** (6 episodes)
- **The Evil of the Daleks** (7 episodes)
- **The Tomb of the Cybermen** (4 episodes)
- **The Abominable Snowmen** (6 episodes)
- **The Ice Warriors** (6 episodes)
- **The Enemy of the World** (6 episodes)
- **The Web of Fear** (6 episodes)
- **Fury from the Deep** (6 episodes)
- **The Wheel in Space** (6 episodes)
- **The Dominators** (5 episodes)
- **The Mind Robber** (5 episodes)
- **The Invasion** (8 episodes)
- **The Krotons** (4 episodes)
- **The Seeds of Death** (6 episodes)
- **The Space Pirates** (6 episodes)
- **The War Games** (10 episodes)

Later appearances of the Second Doctor

- **The Three Doctors** (4 episodes)
- **The Five Doctors** (1 episode)
- **The Two Doctors** (3 episodes)

Companions of the Second Doctor

- **Polly** (*The War Machines – The Faceless Ones*)

- **Ben Jackson** (*The War Machines – The Faceless Ones*)

- **Jamie McCrimmon** (*The Highlanders – The War Games*, plus *The Five Doctors* and *The Two Doctors*)

- **Victoria Waterfield** (*The Evil of the Daleks – Fury from the Deep*)

- **Zoe Heriot** (*The Wheel in Space – The War Games*, plus *The Five Doctors*)

Other recurring characters

- **Professor Edward Travers** (*The Abominable Snowmen, The Web of Fear*)

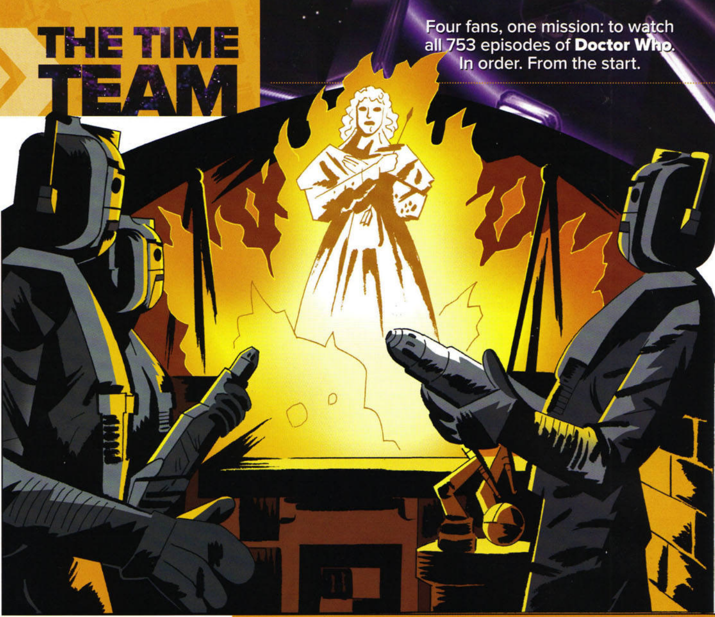
- **Colonel/Brigadier Lethbridge-Stewart** (*The Web of Fear, The Invasion*)

- **Tanya Lernov** (*The Wheel in Space, The War Games*)

- **Corporal Benton** (*The Invasion*)

THE TIME TEAM

Four fans, one mission: to watch all 753 episodes of **Doctor Who**. In order. From the start.



Compiled by **MICHAEL PRITCHARD** ● Illustration by **ADRIAN SALMON**

» EPISODES 675-677

SILVER NEMESIS

In its 25th glorious year
Doctor Who stepped the camp up a gear
Skinheads, Cybermen, Queens,
Movie stars, limousines,
Had the show ever looked quite so queer?

“twenty five years!” exclaims Richard as *Doctor Who*'s Silver Jubilee story, *Silver Nemesis*, slides into Peter's battered old VHS player. “Have we really come that far?!”

“And somehow it seems like a mere decade,” muses Jac.

As Peter cracks open a magnum of Waitrose's finest champagne-style drink, Clay's impressed by the opening shot of the palatial villa of Herr de Flores in darkest South America. “It's funny, but the location looks more authentically foreign than the hacienda in *The Two Doctors*.”

“And how lucky that we come in just as Herr de Flores is listening to the most recognisable part of Wagner's Ring Cycle,” smirks Jac.

“It's a thrilling opening scene,” says Clay. “And I love the way we cut from de Flores with his bow and arrow to Windsor in 1638 and witchy Lady Peinforte and *her* bow and arrow.”

Both twentieth-century Nazis and seventeenth-century blackguards are searching for the time when a comet called Nemesis will return to Earth – and then we cut there, to find the Doctor and Ace listening to Courtney Pine's jazz combo on 23 November 1988. “And on the same day that this episode was first seen! Has that ever happened before? *The Feast of Steven*, maybe?”

“That's never November!” says Jac as the Doctor and Ace bask in sunshine. “Unless England is in the southern hemisphere in the *Doctor Who* universe.”

“I love Ace saying 'Have you seen this in the paper?' to the Doctor,” says Clay, “and then we discover she's referring to the sports pages, not the massive comet on the front page.”

The Doctor's alarm goes off and he heads back to the TARDIS with Ace – and they narrowly escape being gunned down in a hail of bullets. “I'm not sure I'd choose to be merrily sitting on the bank right next to where it happened afterwards like they are,” says Richard. “I'd be straight in the TARDIS and locking the door.”

Cliché Counter

DEATHS ON SCREEN SO FAR

01214

ONE OR MORE REGULARS RENDERED UNCONSCIOUS

00207

ONE OR MORE REGULARS INCARCERATED

00252

“The Doctor's new space beatbox for Ace is truly horrible,” says Clay. “And look, it's got a time-space visualiser, but no CD player – just a horrid cassette deck. Do you think it does hi-speed dubbing?”

Lady Peinforte and her helpmeet Richard use black magic to travel forwards in time. “The effect of travelling through time is nicely done,” says Richard, “but don't you think it might have caused mass panic when they suddenly arrived screaming in the middle of a Windsor tea room!”

Jac sighs. “Unbelievable – the two extras barely raise an eyebrow. I'd have hidden under a table at the very least.”

“I love it that Lady P's house is now a café,” says Clay, “but we've heard that it's very near Windsor Castle, which is right in the middle of the town centre. But over the road in 1988 is a huge deserted patch of waste ground with a derelict air hangar in it! A lovely view for the Queen and Philip from their bedroom window.”

Ace and the Doctor have nipped back to 1638. “Once again, the Doctor seems to know exactly what's going on,” notes Peter. “And his TARDIS piloting is spot-on these days, isn't it?”

“It's nice how wary Ace is in Lady Peinforte's house,” says Jac. “She reacts to the haunting atmosphere instead of being all gung-ho and shouty. And the Doctor shielding the dead body from her is a great moment too.”

“I'm loving the Doctor and Ace more and more,” says Clay. “The dialogue by writer Kevin Clarke is just lovely – lots of great interchanges like 'if you were a lady who travels' – 'I am!' They're so *sweet*!”

PETER

CLAY

JAC

RICHARD

Back in 1988, the Doctor and Ace narrowly avoid meeting the Queen. The Team crack up – apart from Richard. " This all seems terribly rushed. We're bouncing around from one place and time to another and the exposition seems to be coming too thick and fast and rather unconvincingly. When you've got a bunch of Nazis pointing guns at you, I'm not sure that this is the best moment to be explaining all about validium and the statue inside the comet to Ace."

"I disagree," says Jac, "it's all really quite fun – loads happening, drama, great jokes – and then the Cybermen appear!"

Part Two begins with the Nazis and the Cybermen locked in battle over the three component parts of the living statue – its body, its bow and its arrow. "Hurrah!" cries Peter. "Cybermen that can't be harmed by bullets! Although de Flores' troops are a bit feeble-looking."

As Lady P joins the fray Jac snorts. "It's incredibly lucky that her 'calling card' is a gold-tipped arrow dipped in poison, isn't it? I mean, who would make arrow-tips out of gold unless they were going to meet Cybermen?"

Everybody runs from the Cybermen. Lady P and Richard head to the town centre, and run into some skinheads. "Richard's a fun character," says Richard. "I like his continual shock and distress at everything that surrounds him in the modern world."

Lady Peinforte and Richard – murderers, yes, but *fun* murderers!

"He's fun, yes," says Peter. "But remember it's suggested that he slit the old mathematician's throat in Part One!"

Lady P and Richard make short work of the skinheads, a scene which elicits groans of distress from the team. Jac pronounces solemnly, "Like the café arrival scene, that was really quite terrible. It could have been funny, it could have been menacing, but it was just bad." As Part Two rolls on she relents slightly. "There are some lovely touches, though – the Cybermen baffled by jazz, the Doctor rolling backwards down a hillock, the neatly-achieved effect of the Cybership landing. Things that just make you smile. And I'm a sucker for anything with lovely outdoor location work."

"I love the way the Doctor and Ace wander through the story as if this is just another ordinary day for them," says Clay. "Just once, it's allowed!"

The Cybermen lure Lady P to her own tomb, convinced it will drive her mad. Richard shakes his head. "Just what are the Cybermen shooting at? Peinforte and Richard are inside the crypt. What's the point of them just blindly shooting away at the outside of the building?"

Peter laughs. "Unbelievable. Use gas! A grenade! A sonic wave! I can't believe a group of Cybermen can't take on just one bloke cos he's got a few gold-tipped arrows! Mind you, I like the Cyberleader's idea to drive Peinforte insane. Cybermen always did make rubbish, convoluted plans."

Herr de Flores's henchman, Karl, is causing alarm for Clay. "Karl's German accent is really dodgy. He seems to be calling her Lady Painfart! And after Ace blows up their spaceship, the Cybermen are just hanging round in the woods like a bunch of spare lemons waiting for the squeezer."

Part Two ends as the Doctor and Ace follow the Cybermen's homing signal out into space and discover they are signalling to – other Cybermen. Clay sighs. "Which we already knew! Who else were they going to be signalling – the bloody Krotons? That's a terrible cliffhanger, and the association of the Nemesis comet's influence with real historical events is really naff. So the Nemesis statue caused both world wars? That's amazingly silly."

"And if the comet has a decaying orbit, how has it passed by Earth every twenty-five years?" asks Richard. "Wouldn't the intervals get shorter each time? And what terrible event will it cause in 1988 – Stock, Aitken and Waterman? Acid house?"

Part Three sees the Doctor and Ace take the statue's bow to the Cybermen in the tomb. Richard sighs. "The Doctor and Ace piddle around with the bow, clearly thwarting the Cyberleader, and four Cybermen stand a pace away just watching what's going on. What's happened to the threat that the Cybermen used to pose?"

"Like a lot of things in this story," says Clay, "I bet that scene looked great on paper, but the resources of the series just weren't up to it."

Lady P, meanwhile, has hitched a lift in a limo with American tourist Mrs Remington. "Sublime!" says Peter. "Very silly, but I love it! The joke about Lady P poisoning Mrs Remington's ancestor is exquisite. 'This is unbelievable!' cries Mrs Remington. 'Many found it so,' says Peinforte. Hilarious! Fiona Walker as Lady P is worth her weight in golden arrows. You perk up whenever she's on screen."

Back in the hangar, the Doctor works on the statue while Ace is chased by the remaining Cybermen. "Sophie was very brave going over that very high, rusty old gantry," says Richard. "More to the point, think of the poor cameraman who's having to follow her!"

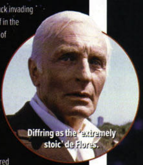
Jac's captivated by the talking statue. "The 'living metal' validium is really intriguing – the statue says 'she called me Nemesis, so I am retribution' – what an incredible concept."

Peter's jaw drops as the Doctor gives the statue its instructions. "Wow! So, just a couple of stories after wiping out the Daleks and destroying Skaro, the Doctor's instructing another Gallifreyan superweapon to destroy the entire Cyber fleet forever. And he's used the validium before... and may do so again, as 'things are still imperfect'. He's no longer just a traveller in time and space – he's a ruthless, genocidal warrior, one who seems in total control of the situation every step of the way. Scary!"

Jac shudders. "I find this really uncomfortable. The Doctor denies freedom to the statue because he wants to sort out the universe – he's not acting like himself. I don't mind a bit of the old 'I walk in eternity' stuff, reminders that he's not human, but I'm not sure about him as a vengeful superhero."

AND **YOU** SAID...

"The Cybermen would never have any luck invading Russia, given the prevalence of gold leaf in the churches and gold fillings in the mouths of the church-goers." GREG DUNN ESTONIA


Diffring as the 'extremely stoic' de Flores.

"Anton Diffring gives an extremely stoic and forboding performance, possibly because he looks as if the whole programme is beneath him." BLAINE COUGHLAN FACEBOOK

"The highlight of this story for me is the way Sylvester McCoy and Sophie Aldred seem to bounce off each other. They are so relaxed and in command of the characters you would think they had been together for ages." MARK POTTER BRIGHTON

"The whole story unfortunately feels very slapdash compared to the assurance of *Remembrance of the Daleks*, or the stylistically unprecedented (but consistent!) *The Happiness Patrol*. It also suffers from the typical 1980s tendency to intercut various scenes, chopping them into tiny little segments, when they'd be more effective if they were given a bit more breathing-space." NEIL CLARKE FACEBOOK

"Sure, *Silver Nemesis* is vastly flawed – but if a renegade Time Lord, some bored Nazis, a mad seventeenth-century witch and the Cybermen really *did* meet up in 1988 in search of an ancient Gallifreyan super-weapon, who's to say that's not just how it would have been..." ANDREW BLAIR FACEBOOK

In Issue 410, the Team will be watching 1989 thriller *Battlefield*. Send your comments to *dwm@panini.co.uk* (marked 'Time Team' in the subject line), or via our Facebook page, by 16 May.

The final confrontation comes as all factions descend on the statue – and Lady Peinforte threatens to tell everybody the Doctor's secrets. "Amazing!" cries Peter. "I got a chill down my spine when she asked 'Doctor *who*?' Is she suggesting that he's *not* a Time Lord?! And as for 'The Time of Chaos'... tell us more!"

"I'm glad she stops there," says Clay, "as those revelations, when we got them many years later in the Virgin novels, were impenetrable nonsense!"

The story ends as Lady Peinforte melds with the statue and the Cyberfleet is wiped out. "That sequence was badly staged," says Clay. "It's clear from Ace's line 'Let them kill me!' that the Cyberleader was meant to have his gun trained on her throughout, but instead he just stood there like a lost lemon. And the big drama of the last of the Cybermen bearing down on the Doctor is totally lost. The camera's miles away!"

The Team sum up, Richard first. "As an anniversary story, I thought that was really quite a disappointment. The story seemed very disjointed and rushed."

Peter's more positive. "Disappointing Cybermen aside, I absolutely loved that. An adventure in time and space that restated and reinforced the central mystery of the series – Doctor who? Please me? It surely did, honey, it surely did!"

Clay's next. "That had everything – except the time and money to do it justice in the production. It really needed a better director – the show has never looked more like a fan video. But there was still so much to enjoy – a real caper, and I adore the Doctor and Ace!"

Jac has the last word. "I don't share Peter's approval of making the Doctor something more than just a wanderer in time and space – but actually, I loved it too. I might have spent quite a lot of it going 'Er, why?' or 'How did that work?' or 'How did they get here or there?' but it actually didn't bother me too much. It was fun, with loads going on. I had a blast watching it!"

"The 'living metal' validium is really intriguing... what an incredible concept!" Jac

THE FACT OF FICTION

"Come, play my game!" sang the Prodigy in 1996. **Alan Barnes** reveals how the Celestial Toymaker had asked the same question 30 years earlier...

The Celestial Toymaker

Clowns, Clara (Carmen Silvera) and Joey (Campbell Singer) are bursting to play games with Steven (Peter Purves).

»THE CELESTIAL TOYROOM
BROADCAST: 2 APRIL 1966

The TARDIS has landed – and Dr Who (William Hartnell) has been suddenly rendered invisible. "We're in grave danger," he tells his companions, Steven (Peter Purves) and Dodo (Jackie Lane). "This is some form of attack!"

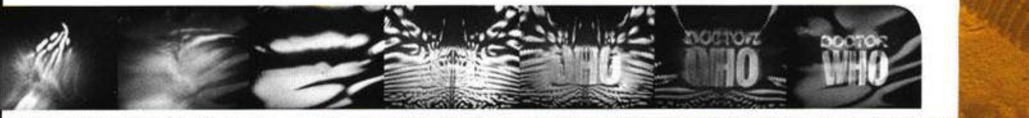
- Although this opening scene recapped the closing moments of the previous episode, *The Ark: The Bomb* (1966), it was a re-enactment, rather than a reprise – recorded with the remainder of *The Celestial Toyroom* at Riverside Studios, Hammersmith on Friday 18 March 1966 (just 15 days before transmission).
- Nothing, therefore, of the first three parts of *The Celestial Toymaker* currently resides in the BBC's archives. As was routine, the original two-inch videotapes of all four episodes were wiped and reused by the Engineering Department; and the 16mm off-screen film recordings made by BBC Enterprises for overseas sale were thrown out circa 1973. The whole serial aired Down Under in January 1967 and again in March 1968; Australian broadcaster ABC returned its 16mm copy of the final instalment, *The Final Test*, in April 1984. New Zealand is the only other country known to have purchased the story, late in 1968.
- A fan-made off-air soundtrack (since released on CD by BBC Audio) is the only surviving record of the first three instalments. (No off-screen 'telesnaps' are known to exist; in fact, it's doubtful any were taken.)
- The force presumed to be attacking the TARDIS "has great power and can penetrate our safety barrier," claims the Doctor. What safety barrier? It's a new one on us!

The TARDIS has materialised...

- ... in the Celestial Toyroom itself, presumably; a high shot showed the TARDIS standing in its new surroundings. Stage directions indicated those surroundings to be a large octagonal room, with radial lines on the floor emanating from the central point where the TARDIS is parked, and blank walls – two to be used as screens, able to pulsate with light. But with the production team having overspent on *The Ark* – budgeted at £9,900, it ended up costing £11,159 – *The Celestial Toymaker* was pared down during production: budget £10,000, final cost £9,386. In the event, the TARDIS stood in the middle of a floor marked with symbols for the later 'Blind Man's Buff' game, in front of the cupboard from which the clowns Joey and Clara will soon emerge. Two outsized (and immobile) tin robots – scaled-up versions of a toy belonging to designer John Wood's son – stood sentry.

Steven turns on the scanner, but the screen is blank – "part of the same trick," according to the intangible Doctor. Ordering Steven to open the doors, he exits the TARDIS. Elsewhere, a man dressed as a Mandarin (Michael Gough) selects two clown mannequins from the nursery of a vastly outsized doll's house... and brings them to life.

- The grand doll's house exterior, which measured some 20 feet across and 14 feet high, was in part modelled after the famous Queen Mary's Doll's House, a hugely elaborate 12:1 scale creation designed by the architect Sir Edwin Lutyens (1869-1944) in the early 1920s; it remains on view at Windsor Castle. With hindsight, admitted designer John Wood in fanzine *The Frame* (issue 23/24), the house was too big: '... it tended to look like a real building until the front opened.' An early plan to show 'doll' figures moving about inside the house – either with an optical effect, or by using children – fell by the wayside.
- Gerry Davis and Alison Bingeman's Target Books novelisation *Doctor Who: The Celestial Toymaker* (1986) has the Mandarin extracting two small clown dolls from a toy theatre showing a circus scene, placing them on the floor and raising his left hand: 'On his middle finger, a large sapphire ring began to flash... Concentric rings of blue fire appeared – flashing down and surrounding the dolls who immediately began to grow, larger and larger...'
- On-set photographs taken by designer John Wood indicate that the clown 'dolls' were actually just under half-size mannequins; having opened up the hinged front of the nursery, the Toymaker reached in towards them in a camera shot taken through a side window.



The Doctor (William Hartnell) is determined to beat the Toymaker (Michael Gough) at his own game.

An insert of the dolls 'growing' as they come to life was recorded on the first of two days' pre-filming at Ealing, on Wednesday 3 March 1966. According to 'Clara' actress Carmen Silvera, in **DWM** 203: "I and the other clown had to get up into exactly the same position [as the dolls] so when the camera pulled back from a close-up on the dolls we had to sit up and make it look as if the dolls had come back to life. That took the cameras, and us, nearly four hours to get perfect..."

Following Steven out of the TARDIS, Dodo is delighted to see the Doctor has become visible once more. Steven sees images of his past experiences – on Kembel, and in Paris – displayed on a monitor set into the chest of one of two robots stood by... but the screen appears blank to his friends.

- The flashbacks – the first ever to feature in *Doctor Who* – came from *The Daleks' Master Plan: Destruction of Time* (1966) and an episode of *The Massacre of St Bartholomew's Eve* (most likely *The Sea Beggar*, 1966) – both of which are also missing from the BBC archives!

The Doctor declares they have arrived in the world of the Celestial Toymaker – a powerful evil who makes people into his playthings. Bang on cue, the mysterious Mandarin materialises: "I've been waiting for you a long time," he tells the Doctor.

Dodo notices that the TARDIS has disappeared. The Toymaker tricks Dodo into looking into his "memory window"...

- ... meaning, the camera script tells us, the monitor in one of the robots' chests.

Being the Toymaker's clown is no laughing matter.

... where she sees herself on the day her mother died. Aghast, Dodo wants to escape in the TARDIS, but the Toymaker conjures up a view of hundreds of TARDISes on a conveyer belt: "Take your choice..."

- A 35mm silent insert of a grieving Dodo in school beret was filmed against black drapes at Ealing on Thursday 3 March 1966 – along with the model shot showing a line of fake TARDISes.

"Come, Doctor," says the Toymaker; both he and the Doctor disappear, leaving Steven and Dodo alone. Looking for the Doctor, Steven approaches a cupboard – which is flung open to reveal the two clowns, the mute Joey (Campbell Singer) and squeaky-voiced Clara (Carmen Silvera)... who make Steven and Dodo the butt of their practical jokes.

- Both clowns are partly drawn from traditional figures in the Italian *Commedia dell'Arte*: Joey is a heartbroken Pierrot, and Clara wears the diamond-patterned tunic ▶

'Both Joey and Clara are drawn from traditional figures in the Italian *Commedia dell'Arte*...'

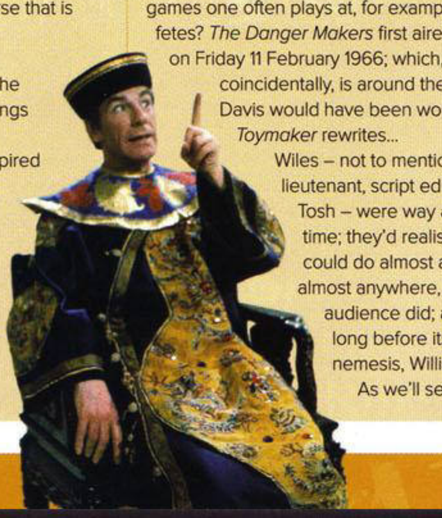
"We shall play endless games together..."

THE LATE JOHN WILES, *Doctor Who*'s second producer, once recalled his ambition to mount a story in which the TARDIS would come to a halt 'right up against this gigantic face – the very face of God. There is so much wonder of the miraculous in the Universe that is never exploited...'

He got there, pretty much, with *The Celestial Toymaker* – a story in which the Doctor and friends become the playthings of an unknowable, immortal entity of seemingly limitless powers. Having inspired several follow-on stories – a novel, comic strips and now an audio drama – the Toymaker's enduring appeal seems beyond doubt. In 1966, at the time of its original transmission, Wiles disowned the story, which was extensively rewritten by incoming script editor Gerry Davis. It was no more popular with viewers, who condemned it in a BBC Audience Research Report as 'fantasy gone mad', 'dabbling in pure whimsy' and a sign that 'ideas are evidently running out'.

But was *The Celestial Toymaker* so very dissimilar to, say, *The Danger Makers*, an episode of ABC's increasingly surreal spy show *The Avengers* in which Emma Peel (Diana Rigg) faces electrocution as she tries to navigate a giant-sized version of one of those twisty-turny wire buzzer games one often plays at, for example, school fetes? *The Danger Makers* first aired in the UK on Friday 11 February 1966; which, probably coincidentally, is around the time Gerry Davis would have been working on his *Toymaker* rewrites...

Wiles – not to mention his devoted lieutenant, script editor Donald Tosh – were way ahead of their time; they'd realised *Doctor Who* could do almost anything, go almost anywhere, long before its audience did; and certainly, long before its star – Wiles' nemesis, William Hartnell. As we'll see...



Dodo (Jackie Lane) and Steven meet the clowns and the games begin...

◀ of Harlequin, a mischievous acrobat – but whereas Harlequin is usually male and usually masked, Clara (confusingly) wears the 'whiteface' make-up associated with the so-called 'Joey' clown, after the English clown Joseph Grimaldi (1778-1837) ... which is, presumably, why *this* Joey is so named!

● Singer and Silvera were originally hired to play 'George' and 'Margaret', 1930s aunt and uncle types who'd play against Steven and Dodo in several games across several episodes: "They started out as frightfully jolly figures," former series story editor Donald Tosh recalled in **DWM** 192, "but grew more and more menacing..."

● *The Celestial Toymaker*'s painful gestation led to George and Margaret being dropped. Sometime in the summer of 1965, writer Brian Hayles pitched the Toymaker story to the newly-incumbent team of producer John Wiles and story editor Tosh, who – having observed that a great many adults watched *Doctor Who* – were keen to break new ground in the series, extending its remit beyond 'childlike fantasy'. Hayles was contracted to write *The Celestial Toymaker*'s first instalment on Thursday 29 July, in anticipation of the remaining three being commissioned by Friday 1 October. He delivered at least the first two episodes (probably all four), but – bogged down on scripts for *United!* (1965-7), the troubled footballing soap he'd co-created with Anthony Cornish – was unable to make the extensive revisions required, some on the grounds that special effects requirements were overambitious. It was agreed that Tosh would (in his phrase) 'massacre' Hayles' scripts, and that the on-screen credit would read: 'Written by Donald Tosh, based on an idea by Brian Hayles'.

● Tosh intended the sinister 'aunt and uncle' to be a 'welcoming salute' to his incoming boss as Head of Serials: Gerald Savory (1909-96), an actor-turned-playwright whose first (and greatest) stage success had been with the play *George and Margaret* – a comedy in which the eponymous characters never actually appear [see box: *The Bloodiest Couple I've Ever Met...*].

● In December 1965, Tosh and Wiles resigned more-or-less simultaneously, worn down by the demands of putting the epic, 12-part *The Daleks' Master Plan* (1965-6) into production – not to mention the demands of the increasingly erratic and confrontational William Hartnell. Tosh's *Celestial Toymaker* scripts, completed by mid-January 1966, were enthusiastically received by Wiles and director Bill Sellars; with the second episode under-running by some four minutes, and the others by two to three, Wiles sought to work in padding from the Hayles scripts while Tosh took a holiday from the Doctor. But, as it transpired, Tosh's 'welcoming salute' to Savory wasn't taken in the spirit it was intended. In 1987, Tosh's replacement, Gerry Davis, told fanzine *TSV*: "It was fairly tedious stuff, and rightfully, I think, Savory, who had given his permission to use the names [George and Margaret], suddenly changed his mind when he looked at the scripts, and said 'No, forget it!' The actors had been engaged and there was nothing to put in its place... So that was my first job on the programme – I had to sit down and rewrite it in four days." George and Margaret went, replaced by a succession of surrogates – clowns, playing cards, pantomime characters – all to be played by Singer and Silvera, who'd already been hired, against sets that had already been designed.

● Neither Hayles' nor Tosh's scripts are known to have survived, but there's the suggestion that Davis – who later described Tosh's scripts as "sort of pseudo-smart Noel Coward comedy, which was wrong for the audience" – exceeded his brief. When Tosh read Davis' 'toned down' rewrites, he was "... *horrified*. He had turned it into a sort of pantomime, which was not at all what I had in mind." Wiles sent a letter of protest to Savory, claiming that the battle of wills between the Doctor and the Toymaker had been downplayed to the extent that the villain was little more than a bystander. But to no avail; the Davis version stayed.

'Donald Tosh was "horrified" by Gerry Davis' rewrite, feeling it had turned into a pantomime...'

The Toymaker reappears, telling Steven and Dodo that he and the Doctor are going to play "a little game" – and that they will have to win all of several games before the Doctor does, if they want the TARDIS back. In the meantime, the clowns have been setting up an obstacle course; they'll be playing Blind Man's Buff...

In his private office, the Toymaker tells the Doctor how nice it is to see him again.

● "The last time you were here," says the Toymaker, "I hoped you'd stay long enough for a game, but you had hardly time to turn around..." An extensive account of the younger Doctor's first encounter with the "quite notorious" Toymaker is given in Gary Russell's BBC Books novel *Divided Loyalties* (1999).

Dodo is delighted to receive flowers from the clowns – only to find that they squirt water!

DOCTOR WHO
DOCTOR WHO
DOCTOR WHO

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7
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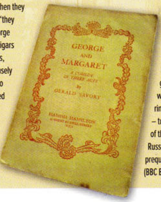
A
B
C
LA TOUR D'HANOÏ

The Doctor ponders his next move in the Trilogic Game and (inset) the original 'Tower of Hanoi' game.

'The Bloodiest Couple I've Ever Met...'

EARLY DRAFTS OF *THE CELESTIAL TOYMAKER* featured 'George and Margaret', named after a play by BBC Head of Serials Gerald Savory, as Steven and Dodo's increasingly sinister opponents in the 'Competitive Quest'. Those early drafts don't survive – so who were George and Margaret, exactly?

A mild comedy of cross-generational manners, *George and Margaret* had premiered at Wyndham's Theatre, London on 25 February 1937, with Noel Howlett and Ann Casson playing Hampstead residents Malcolm and Alice Garth-Bander (they, along with Irene Handl as the 'New Maid', Beer, would reprise their roles in a 1940 film adaptation, directed by George King). The play's three acts are structured around the non-appearance of the Garth-Bander's guests, George and Margaret – who phone to cancel tea at the end of Act I, fail to show up for dinner at the top of Act II... and finally, although still unseen, arrive for lunch as the curtain falls at the end of Act III. Little is learned about the pair throughout the play; Garth-Bander daughter Frankie describes them as 'the bloodiest couple I've ever met' – but, according to son Dudley, 'We've never told them we don't like them. Not in words, anyway.' When they do arrive, says Alice, 'they always go early'. George gives 'unsmokable' cigars as Christmas presents, and Margaret is intensely patriotic – so much so that Frankie is ordered to change into red, white and blue. But the most intriguing fact about the pair is, they spent some time in the Orient: 'they just sit there and talk about the Far East,' reckons Frankie, 'and George will talk about his terrible illness –' If George and Margaret did spend so much time out East... could it be that that was where they came into the orbit of a certain mysterious Mandarin?



Described as 'the epitome of dullness', George and Margaret – dressed from head to foot in grey, and both wearing horn-rimmed glasses – turn up as servants of the Toymaker in Gary Russell's sequel/part-prequel *Divided Loyalties* (BBC Books, 1999).

The Toymaker introduces the Doctor to the three-cornered 'Trilogic Game', in which a pyramid of ten horizontal pieces at point A must be rearranged on point C, via point B. Only one piece can be moved at a time, a larger piece may not be placed on a smaller, and the whole game has to be completed in 1,023 moves.

- The Trilogic Game is clearly based on the 'Tower of Hanoi', a mathematical puzzle first marketed in France in 1883 by 'Professor N Claus (of Siam)'. According to the original instructions, Prof Claus discovered the game 'in the writings of the illustrious Mandarin Fer-Fer-Tam-Tam' ...
- Tosh confirmed to **DWM** that "the game was ancient Chinese, which was why the Toymaker was dressed like a Chinese mandarin." Alas, he'd been had. 'N Claus de Siam' was an anagram of 'Lucas d'Amiens' – for the game was invented by none other than the Amiens-born Édouard Lucas (1842-91), professor of higher mathematics at the Lycée Saint-Louis, who elaborated on the mysteries of the Tower in his book *Récréations Mathématiques* (1883). As for 'Fer-Fer-Tam-Tam' – well, that was Lucas paying cryptic homage to Pierre de Fermat (d 1665), the mathematician he regarded 'one of the greatest geniuses of mankind', and whose 'Last Theorem' has entered scientific legend.
- 1,023 is the theoretical minimum number of moves required to complete a ten-piece version of the game, which makes the Doctor's job no mean feat! Any reader with too much time on their hands can try the Tower online: for example, at *www.mazeworks.com/hanoi*

Back in the Toyroom, Clara dictates the rules to Steven and Dodo: one of each pair will guide their blindfolded partner across the obstacle course, communicating only by a buzzer.

- The course comprised: a rope over five pinnacles; a series of stepping stones; a plank mounted on two sets of steps; and a long flexible tube leading to 'home'.

Through a camera set into the Toymaker's desk, the Doctor tries to warn Steven and Dodo of the danger they're in... but the Toymaker cuts him off, and – by way of punishment – shortens Steven and Dodo's playing time by advancing the Trilogic Game to move 152.

- Shots of the game pieces reassembling at the Toymaker's command were pre-filmed at Ealing, partly to enable the 'stop motion'-style editing required.

The Toymaker also makes the Doctor invisible again – apart from one hand, so he can continue to play.

Joey completes the course; Steven sets off, distracted by Joey – who turns the tube at the end of the course around, so Steven emerges back at the start. Clara declares Joey the winner... but Dodo picks up Joey's discarded 'blindfold': "You can see right through it!" she exclaims. Properly blindfolded, Joey begins the course again...

- From this moment, according to the camera script, the lighting begins to dip as 'the fun ceases' and 'the real menace begins to appear'; Clara moves 'like an automaton' and Joey's face becomes 'deeply tragic and set – his steps stiff and slow'.

... and ends up falling off the plank: the clowns have lost. In the booth, Clara collapses. The lights go out; when they return, the TARDIS has appeared – an empty shell, containing a riddle on paper: "Four legs, no feet, of arms no lack/It carries no burden on its back; Six deadly sisters, seven for choice/Call the servants without voice." Steven exits through the rear of the fake TARDIS. Looking back into the Toyroom, Dodo is shocked to see that Joey and Clara have reverted into dolls...

- Each of the first three episodes builds to Steven and Dodo finding a riddle hinting at their next game – and on all three the latest riddle was superimposed over an image of the Trilogic Game, in the place usually reserved for the 'Next Episode' caption.

The Toymaker tells Steven and Dodo that only he can win the games.

The Celestial Toymaker

The deck is stacked against Steven and Dodo when they face the Knave (Peter Stephens), Queen (Carmen Silvera) and King (Campbell Singer) of Hearts.

THE HALL OF DOLLS

BROADCAST: 9 APRIL 1966

Steven and Dodo approach a heavy door adorned with a 'move recorder' showing the Doctor's progress. Held up by a complex lock, they push then pull their way into the next room.

- Fragments of an earlier draft remain in the stage directions of the camera script: 'Steven and Dodo are at the cupboard. George and Margaret are behind them...'

Meanwhile, with only his hand tangible, the Doctor continues his game. Seeing Steven and Dodo's next test displayed on a monitor ("I might have known!"), the Doctor uses the desk microphone to warn his friends: "It's chair number –" But the Toymaker cuts him off, rendering him dumb until the second-to-last move.

- William Hartnell had two weeks' holiday booked over the weeks the second and third episode were being taped, hence the Doctor appearing only as a pre-recorded voice and a disembodied hand – actually Albert Ward's, in scenes shot at Ealing. With Hartnell's contract up for renewal with *The Celestial Toymaker*, his holiday might have been more permanent, had producer John Wiles had his way. Together with Tosh, he'd come up with a plot to drop the increasingly antagonistic star by having the Toymaker return the Doctor in another actor's body in the final instalment, leaving open the question whether or not this was another of the Toymaker's tricks. The plan was vetoed by Gerald Savory – but the seeds of the Doctor's 'regeneration' had been sown...

Advancing the game to move 444, the Toymaker finds some "more worthy opponents" for Steven and Dodo in a deck of playing cards...

Steven and Dodo are in a metal-walled room. Three

Doctor – 5; Toymaker – nil

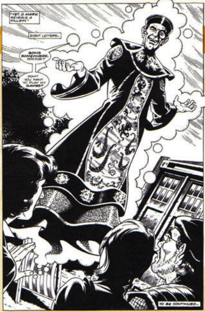
THE DOCTOR'S CERTAIN THAT HIS VICTORY OVER THE Toymaker is only temporary. He's right – and four further rematches have been played out in comic strips, novels and audios. Beware: spoilers follow! In chronological order...

The Fifth Doctor re-encounters the Toymaker in Gary Russell's *Divided Loyalties* (BBC Books, 1999), a 'Past Doctors' novel set somewhere between *The Visitation* and *Black Orchid* (both 1982). Drawn to a Tower of Hanoi-like pyramid on the planet Dymok, whose inhabitants' mental powers are used to power the Toymaker's illusions, the Doctor dreams of his very first meeting with the Toymaker – when he, Rallon and Millennia, fellow students at Gallifrey's Academy, stole away to the Toymaker's realm in a Type 18 TARDIS. The Doctor escaped – but Millennia became one of the Toymaker's dolls, and the then-formless Toymaker took over Rallon's body. Now, Rallon's body is dying – and the Toymaker hopes to force the Doctor to surrender his body as a replacement, in part by turning companions Adric, Tegan and Nyssa against him...

In *Divided Loyalties*, the Toymaker has a manservant, the crusader Stefan – a character created by Graham Williams for *The Nightmare Fair*, a Sixth Doctor adventure originally intended for *Doctor Who*'s 1986 season, eventually novelised for Target Books (in 1989) and recently adapted as a Big Finish Productions audio drama. Here, the Doctor brings companion Peri to Blackpool Pleasure Beach, where – it transpires – the Toymaker, on Earth since at least the height of the Roman Empire, has been using secret sensors built into the rides as part of an R 'n' D exercise: he's developing a deadly arcade game, where 'real' space invaders emerge from the screen to claim the life of a losing player...

The Seventh Doctor – no mean player of games himself – finds himself in the company of several of the Toymaker's playthings in Matthew Sweet's *The Magic Mousetrap* (2009) – a Big Finish audio drama set in 1926, at an exclusive Alpine sanatorium run by the Viennese alienist Ludovic 'Ludo' Comfort. The Toymaker, too, is present – but not in the form the Doctor knew him...

Chronologically, the last of the Doctor-Toymaker encounters occurs in **DWM**'s first Eighth Doctor comic strip, *Endgame* (**DWM**s 244-7, 1996), written by Alan Barnes and pencilled by Martin Geraghty.


"YET, O MARK REVEALS A VILLAIN."
EIGHT LETTERS...
GOING SOMEWHERE, DOCTOR?
DON'T YOU WANT TO PLAY MY GAMES?
TO BE CONTINUED...

In a bid to capture the Doctor, the Toymaker has placed the village of Stockbridge – one of the Time Lord's favourite destinations – inside a child's snowstorm toy, and substituted it with a twisted 'mirror-image' version...

The Toymaker has made two further appearances on his own, without the Doctor, in the pages of **DWM**. First was *The Greatest Gamble* (**DWM** 56, 1980), a one-off comic strip written by John Peel and brilliantly visualised by Mike McMahon, in which Mississippi card sharp Gaylord Lefevre (yes, really) tries to cheat the Toymaker at poker... and ends up as one of his frozen 'playthings' (he features in *Divided Loyalties*, along with fellow 'toys' 'Lucky' Bingham – *aka* Lord Lucan – and lost aviatrix Amy Johnson). Finally, Warwick [Scott] Gray's short story *Games* (**DWM** 192, 1992), part of the 'Brief Encounters' series, has the Toymaker challenging an Entity known as 'Aboo-Fenran' – otherwise Fenric, from *The Curse of Fenric* (1989) – to a game of 'four-dimensional chess'.

The Toymaker holds all the cards.

The Knave of Hearts stands in front of the white TARDIS cupboards.

numbered chairs, all of strikingly different design, stand on a raised platform.

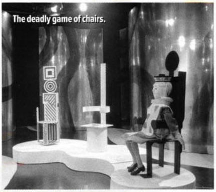
- The Davis/Bingeman novelisation has Steven and Dodo enter 'a large medieval throne room' decorated with 'ornate tapestries showing hunting scenes, intermingled with long heraldic banners in rich shades of red, blue and gold' – but despite this Olde Worlde atmos, the floor is 'thickly carpeted'!

Steven wonders if the chairs are the ones the Doctor tried to warn them about – but his musings are interrupted by the entrance of the King of Hearts (Campbell Singer) and his Queen (Carmen Silvera), who surveys the "peasants" they have to play against with disdain.

- Famously, the King, Queen and Knave of Hearts are given life in *Alice's Adventures in Wonderland* (1865). Here, the King – in a break with tradition – wears the rounded spectacles given to him in *Alice*'s 'courtroom' scenes, as depicted by original illustrator John Tenniel.

Steven and Dodo realise that the first part of the riddle they were given – "four legs, no feet" – refers to the chairs. In search of the "six deadly sisters", they exit into an adjoining room. The Queen calls for her Knave, Cyril (Peter Stephens) – who enters with a sad-looking Joker (Reg Lever) at the point of his sword.

- In the camera script, Cyril was said to be 'a Billy Bunter of a boy, short and fat' – a description that'd come to give the production team a headache later...


The deadly game of chairs.

> **'Are Steven and Dodo to blame for the electrocution and carving-up of two real people?'**

Four white TARDIS-shaped cupboards are embedded into a wall of the adjoining room, behind four more numbered chairs. Realising their task is to discover which of the seven chairs isn't deadly, Steven and Dodo approach the cupboards – three of which contain seven life-size dolls (four Hearts, and three ballerinas), which they presume they can use to test the chairs.

- The Davis/Bingeman novelisation pauses to give Cockney teen Dodo a surprising interest in the highest of high culture, as she pulls a male doll from one of the cupboards: "'Hey,' said Dodo excitedly. "This one looks like Rudolph [sic] Nureyev.' She was a great ballet fan.' Ballet fan? Dodo? *Really?*

The fourth 'cupboard' is locked – could it be the real TARDIS? The King and Queen enter to find Steven and Dodo in the process of removing the 'Hearts' dolls from the cupboards. Dodo is shocked to discover that the Hearts are as real as she is. They were victims of the Toymaker, says the King – named 'Henry'.

- In the traditional deck of cards, the 'Queen of Hearts' supposedly represents Elizabeth of York (1466-1503), consort of Henry VII (1457-1509) – the first Tudor monarch. Hence, presumably, the name she gives her King!

The Queen demands they divvy up the four dolls equally, not realising that three more ballerina dolls remain in one of the cupboards – a fact Steven stops Dodo from blurting out to the Hearts. Carrying one doll each, Steven and Dodo leave to try them out in the first room...

- "It isn't very charming to be told you're not real," frowns the Queen. "We were not amused..." she continues, turning from Elizabeth of York into Queen Victoria!
- In an effort to pick a chair at random, the King begins: "Eeny meeny miny moe, catch a [...] by his toe..." Alas, the missing word isn't 'tiger', as it would be today, but the so-called 'n-word' – a racial slur that rhymes with 'bigger'. Quite rightly, the BBC Radio Collection soundtrack release uses Peter Purves' narration to cover the offending section.

The King settles a doll on chair 7 – which begins to vibrate. Meanwhile, Steven and Dodo re-enter the first room, stepping over a dozing Cyril and Joker. Dodo places her doll on chair 3; sparks flash as it's electrocuted. The smell wakes Cyril, who runs away.

- "Is it teatime already?" murmurs the dozy Cyril. "Mmm – I smell crumpets toasting!" The Knave of Hearts' interest in bakery products fits with his origins in the nursery. According to the rhyme, which features in *Alice's Adventures in Wonderland*, but predates it by over 80 years: 'The Queen of Hearts, she made some tarts/All on a summer's day;/The Knave of Hearts, he stole those tarts/And took them quite away!'

Steven sets his doll onto chair 1 – whereupon a concealed blade slices the doll in two. Next door, the head of the doll in chair 3 has been juddered off its shoulders. Cyril arrives; in jest, the King suggests he sits down in chair 4... but the doll placed there fades from view, chair and all. ▶

● Since the dolls were all Hearts, like the King, Queen and Knave, have Steven and Dodo just been responsible for the electrocution and carving-up of two formerly real people? (By the episode's end, the ballerina dolls will have come to life...)

With no dolls left, the Hearts set off in search of the Joker. Hearing their approach, Steven tasks Dodo with sneaking into the other room and trying out two of the dolls in the TARDIS cupboard. Looking down at the Joker, the King declares that he still has one card to play...

● When he wakes, the Joker turns riddler, asking: "What goes up the chimney down, and can't come down the chimney up?" The solution to this traditional poser is, of course – an umbrella.

Realising the King's intention, Steven stops him leading the Joker to sit in chair 2.

● The Queen is the killer in *Alice's Adventures in Wonderland*, rarely more than a breath away from ordering a beheading; here, it's the normally merciful King who has a murderous streak. Then again, Carroll's characters would be happier playing croquet.

Just then, Dodo returns, blurting out the fact that the cupboard holding the ballerina dolls is now locked.

● Who locked it? The Toymaker, presumably. But why provide the dolls if they weren't all to be used? There'd be no game if Steven and Dodo had successfully retrieved all seven, as they could easily have done!

Calling Steven and Dodo cheats, the Hearts return to the TARDIS room. Steven berates Dodo for handing the game to their opponents, and she lowers herself into chair 2 – "the freezing chair". Dodo begins "turning to ice"; with a huge effort of will, Steven helps raise her.

With the Joker and Cyril scarpered, the King and Queen try out chair 6 together. Its arms enfold them before it collapses inward, crushing them. The last TARDIS cupboard slides out of the wall – empty but for a telephone, which Steven answers. It's the Toymaker, with another riddle: "Hunt the key, to fit the door/That leads out on the dancing floor./Then escape the rhythmic beat/Or you'll forever tap your feet." A passageway opens up at the rear. Before they move on, Dodo tries one last time to "call the servants without voice": "Dolls, dolls, wherever you are, come out!" Moments later, the locked cupboard opens... and the three Ballerina Dolls (Beryl Braham, Ann Harrison, Delia Lindon) exit, having come to life.

Dodo finds out what's cooking in the kitchen with the Kitchen Boy (Peter Stephens), Sergeant Rugg (Campbell Singer) and Mrs Wiggs (Carmen Silvera).

»THE DANCING FLOOR
BROADCAST: 16 APRIL 1966

Wondering how he might next "amuse" Steven and Dodo, the Toymaker turns to a book of children's stories: "Ah... Sergeant Rugg and Mrs Wiggs..."

● The book's title is unrecorded, but it seems unlikely that Gerry Davis was alluding to a literary source when he wrote this episode...

Steven and Dodo's progress is blocked by a door without a handle, latch or lock. Dodo is alarmed to see the three ballerina dolls blocking their retreat. Steven prepares to barge past them, but then the door behind swings open...

● The main part of Hayles' third episode was set in a maze – but, thinking the effects required were beyond *Doctor Who*'s means, Tosh substituted a problematic door and a game of 'Hunt the Key'.

Steven and Dodo enter a quasi-Victorian kitchen, where old soldier Sergeant Rugg (Campbell Singer) and cook Mrs Wiggs (Carmen Silvera) are waiting.

● Where *do* Rugg and Wiggs come from? In his foreword to the Target Books novelisation, Davis claims he took them 'from an old pantomime sketch'. Certainly, the slapstick stylings of the kitchen sequences fit with panto, as do their punsome names – both allude to hairpieces, theatrically enough – but, although we can't state with absolute certainty that characters called Sergeant Rugg and Mrs Wiggs have never featured in *any* pantomime *ever*, they're not known to feature in any significant production. That said, Wiggs (in particular) may well be a variation on the well-known figure of 'Sarah/Susan/Eliza the Cook', a 'dame' often found in versions of *Dick Whittington* – in which she shares, as per tradition, a knockabout love-hate romance with a pompous official, Alderman Fitzwarren – here, arguably, incarnated as 'Rugg'. (In a neat bit of symmetry with episode one, the first known stage *Dick*, in 1814, featured Joseph 'Joey' Grimaldi as Cook 'Cecily Suet'.)

Mrs Wiggs is not impressed when the Sergeant begins smashing her crockery.

> **'Gerry Davis claimed that the characters of Rugg and Wiggs were taken from an old pantomime sketch...'**

Mrs Wiggs and Sergeant Rugg squabble while Dodo plays hunt the key.

Seeking to enlist their help, Dodo recites the Toymaker's last riddle. Mrs Wiggs points her to a metal door leading off, saying the only dancing floor she knows of is through there...

- Sergeant Rugg puts his fierceness down to "Six years with the Iron Duke" – *ie*, Field Marshal Arthur Wellesley, First Duke of Wellington (1769-1852) – so it seems probable that Rugg fought in the Napoleonic Wars, perhaps at Waterloo in 1815. Supposedly, the 'Iron Duke' nickname wasn't in use until circa 1830 – and the margarine on Wiggs' kitchen table dates the characters to after 1869, when French chemist Hippolyte Mège-Mouriés first mixed 'oleomargarine' as a butter substitute for the army and peasant classes.

... but the door, with outsized keyhole, is locked. Rugg prompts them to "Hunt the key, to fit the door..."

- The game, therefore, is the children's party entertainment 'Hunt the thimble', where the 'thimble' is the key.

Steven and Dodo root through the kitchen, pausing beside a sleeping pantry boy (Peter Stephens) – who resembles Cyril, thinks Dodo. Dodo charms Rugg into helping her, much to Wiggs' irritation – and when Rugg knocks Wiggs' best china from a shelf, Wiggs throw buns at Rugg, then a bag of flour. She panics, however, when Rugg threatens to demolish the pie she's been preparing – the one place they haven't looked, realises Dodo. Sure enough, the key is in the pie. The TARDIS travellers exit – and the Toymaker materialises, threatening to break Wiggs and Rugg into pieces should they fail to prevent Steven and Dodo from getting to the TARDIS.

- '... this is the first time we have seen the Toymaker give a direct order to one of his creations', noted the camera script. 'We should feel the full force and menace of the man...'

In the next room, Steven and Dodo see the three ballerina dolls end a routine...

- The dance routines in this episode were choreographed by Norwegian-born Tutte Lemkow (1918-91), ex-husband of the famous Swedish actress Mai Zetterling (1925-94). Lemkow had appeared in *Marco Polo* (1964) as Kuiji, in *The Crusade* (1965) as Ibrahim and most recently in *The Myth Makers* (also 1965) as Cyclops.

At the far end of the raised, triangular dancing floor stands the TARDIS. Steven extends his hand over the dancing floor, and a waltz is heard. Rugg and Wiggs enter the room. Rugg says that Wiggs is taking her to the ball.

- As if to make up for the fact that William Hartnell isn't in this episode, Campbell Singer stumbles horribly on Ruggs' line: "Well, Mrs Wiggs has got much too warm an heart to queep – *keep* – a quarrel going..."

Steven steps up onto the floor, intending to make a dash for the TARDIS – but when the music sounds, he finds he can't stop dancing. One of the ballerinas gets hold of Steven – and, with a "grip like steel", waltzes him away from the TARDIS. Dodo climbs up to help – but she, too, is forced into a jerky, 'clockwork' waltz.

- The waltzes were specially composed for electronic organ, percussion and flute by Dudley Simpson.

Wiggs and Rugg decide on a strategy: while she partners the remaining doll, he'll make a run for the TARDIS – but the dolls change partners, and it's Steven who ends up dancing solo. Passing beside the TARDIS, Steven holds onto the door – then grabs Dodo as she's waltzed past. Inside, they see the TARDIS is another fake. Rugg and Wiggs waltz away...

- Rugg and Wiggs' last dance, in which they were seen apparently becoming diminished – *ie*, reverting into dolls – was pre-filmed at Ealing on Wednesday 2 March 1966.

The Toymaker chooses a "more deadly" character to play the next game: "a fat, jolly schoolboy." The next riddle ▶

» Where else have I seen...?

MICHAEL GOUGH

(1913-) Toymaker **Other *Doctor Who* appearances** *Arc of Infinity* (1983) as Councillor Hedin. **TV appearances include** *The Avengers: The Cybernauts* (1965) as Dr Armstrong and *The Correct Way to Kill* (1967) as Nutski; *The Champions: Happening* (1968) as Joss; *Moonbase 3: View of a Dead Planet* (1973) as Sir Benjamin Dyce; *Blake's 7: Volcano* (1980) as Hower; *Play for Today: Another Flip for Dominick* (1982) as Professor Burrows; *Sleepers* (1991) as Andrei Zorin. **Film appearances include** *Dracula* (1958) as Arthur Holmwood; *Horrors of the Black Museum* (1959) as Edmond Bancroft; *Konga* (1961) as Dr Charles Decker; *Dr Terror's House of Horrors* (1965) as Eric Landor; *Horror Hospital* (1973) as Dr Christian Storm; *Batman* (1989)/*Batman Returns* (1992)/*Batman Forever* (1995)/*Batman & Robin* (1997) as Alfred Pennyworth.

CARMEN SILVERA

(1922-2002) Clara/Queen of Hearts/Mrs Wiggs **Other *Doctor Who* appearances** *Invasion of the Dinosaurs* (1974) as Ruth. **TV/film appearances** See *The Fact of Fiction: Invasion of the Dinosaurs* [**DWM** 335].

CAMPBELL SINGER

(1909-76) Joey/King of Hearts/Sergeant Rugg **TV appearances include** *Hancock's Half Hour: How to Win Money and Influence People* (1957) as Policeman and *The Regimental Reunion* (1957) as Mr Spooner; *Danger Man: Colonel Rodriguez* (1960) as General Abeijon/*Josetta* (1960) as Colonel Segur; *The Avengers: Six Hands Across a Table* (1963) as George Stanley/*Who's Who???* (1967) as Major B; *Dad's Army: If the Cap Fits...* (1972) as Major General Menzies and *Is There Honey Still for Tea?* (1975) as Sir Charles McAllister.

PETER STEPHENS

(1920-72) Knave of Hearts/Kitchen Boy/Cyril **Other *Doctor Who* appearances** *The Underwater Menace* (1967) as Lolem. **TV appearances include** *Danger Man: The Island* (1961) as Mr Jones and *The Paper Chase* (1966) as Frankie; *Out of the Unknown: Time in Advance* (1965) as Stephenson; *Adam Adamant Lives!: The Resurrectionists* (1967) as Minister; *The Avengers: Love All* (1969) as Bellchamber; *Randall and Hopkirk (Deceased): When Did You Start to Stop Seeing Things?* (1969) as Sir Timothy Grange.

Steven and Dodo are pursued by three sinister ballerina dolls.

◄ reads: "Lady Luck/Will show the way/Win the game/ Or here you'll stay." Moving on, Steven and Dodo re-encounter the pantry boy, now wearing school uniform...

- Swapping his chef's hat for a school cap, the schoolboy declares: "I'm Cyril, known to my friends as Billy." As scripted, the line simply read, "Remember me? I'm Cyril" – suggesting that the allusion to Billy Bunter, the 'Fat Owl' of Greyfriars School created by Charles Hamilton, *aka* 'Frank Richards', in children's weekly *The Magnet* (1918-40) was expanded upon in rehearsal; certainly, the scripted Cyril didn't call out "Yaroo!", as per Bunter's catchphrase. Cyril's costume – hooped cap, blazer with white piping, chequered trousers – exactly replicates the Greyfriars uniform, which implies that neither the exclamation, nor "known to my friends as Billy," were in any way off-the-cuff. An extraordinary continuity announcement immediately following transmission of *The Final Test* claimed that Cyril was only *pretending* to be 'Bunter-like'; this was made, apparently, in response to a complaint from Charles Hamilton's estate. (These days, the BBC would probably receive an injunction!)

Cyril shocks Steven with an electrical buzzer, offers Dodo a bag of sweets as recompense, then points them in the direction of the next game: "You won't find it so easy this time, you know... cos, you see, you'll be playing against me!"

»THE FINAL TEST

BROADCAST: 23 APRIL 1966

Cyril leads Steven and Dodo to the next game – 'TARDIS hopscotch', where a path of 14 raised, sequentially numbered triangles lead to the TARDIS. He gives both Steven and Dodo dice; when thrown, the number shown is flashed up on a 'dice indicator' to one side. The first to reach 'HOME' is the winner – but the players must jump between the triangles; the floor between is 'electric'.

- In the camera script, the floor is electrified only 'after triangle 4'.

The Toymaker shifts the Doctor's game ahead to move 930 – and shows him chairs labelled 'Steven' and 'Dodo', ready and waiting in the doll's house.

- The Davis/Bingeman version has the Toymaker pulling two intricately crafted Victorian children's suits – designed to fit the miniaturised Steven and Dodo – from a tiny wardrobe: "And here, I've had some special costumes made for when they play games... They'll be companions for Cyril. The poor boy gets very lonely at times."

Dodo rolls 3; Steven rolls 4, but a bonus on the indicator sends him to triangle 7. Cyril starts with a 2. Dodo's next turn takes her on to Steven's triangle, which sends Steven back to the start. Steven hops back, but then the indicator demands he 'MISS A TURN'...

Cyril frightens Dodo with a gorilla mask; Dodo nearly loses her footing. Steven jumps over to her aid, but Cyril sends both of them back to the start. Exasperated, Steven heads for 'HOME', but the Toymaker stops him with an invisible barrier. While Dodo advances to 10, Cyril surreptitiously sprinkles slippery powder over the triangle he's standing on – 11. Needing only a 3, Cyril rolls his die...

- ... and (rather fantastically) *gets* a 3, but Peter Stephens (quite rightly) sticks to the script, and calls it a 2!

Cyril advances 2, but the indicator sends him back to 9 – where he whimpers and moans, removing his shoe and claiming he's cut his foot. Dodo jumps back to help – but the 'blood' on Cyril's sock is only red ink. Having vacated her place, Dodo's sent back to the start. Cyril rolls the 5 he needs, and begins to jump across to the TARDIS. But with one shoe missing, he slips on the powdered surface of triangle 11, falls off – and is electrocuted. Steven and Dodo play the game to the end – and, at last, reach 'HOME'.

It's a deadly dance-off with the TARDIS as the prize!

- The camera script indicated that as Steven and Dodo jump, 'it gets progressively darker – the triangles flashing on and off more quickly', not unlike the manner of Joey's fatal turn at Blind Man's Buff.

Having got to the last-but-one move, the Doctor is fully corporeal again – and goes to join his companions beside the TARDIS.

- Shots of the Doctor walking up to a wall, which slides open to allow him to exit, were lost from the finished episode.
- One hopes the 'electric' floor was switched off automatically the moment Steven and Dodo reached the TARDIS; otherwise, the Doctor ought to have been fried walking up to his Ship!

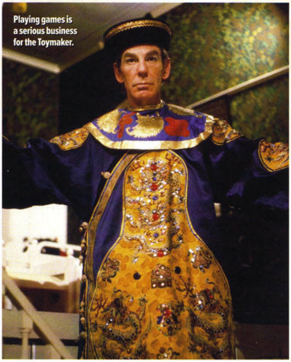
Via a robot's screen, the Toymaker breaks up their reunion: only he can win, he claims. Then the Toymaker materialises...

- Michael Gough has been in position for his 'sudden' materialisation all throughout this scene, output from the camera trained on him being fed into the robot's chest monitor – a bit of neat directorial sleight-of-hand revealed when (via the monitor) Gough is seen beginning to turn his head to face Peter Purves, a moment or so *before* the cut to the Toymaker's sudden appearance in person.

Steven takes a swing at him; he's swatted aside, the Toymaker using his mind to turn Steven's strength against him. The Doctor orders Steven and Dodo inside the TARDIS. The Toymaker offers the Doctor power "to corrupt, to destroy" if he'll serve him – but the Doctor refuses.

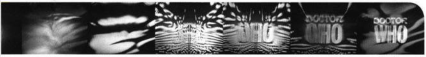
- Earlier, the Davis/Bingeman novelisation had gone off on a strange (and very 1980s) anti-nuclear tangent, describing a 'cluster of gleaming hi-tech toys' suspended in the air at the far end of the Toymaker's office, all of them 'deadly weapons of destruction': 'a model of an advanced missile complete with a deadly warhead... Next to it was the long gleaming black hull of a nuclear submarine. Above it the thin, elegant, dart shape of a supersonic bomber...' "On Earth," says the Toymaker, "these are considered the most expensive toys of all. Expensive, because they are made solely to be played with, and never to be used." Now, in a lurch towards giving the story a moral climax, the Toymaker claims: "There will always be a toymaker in the world ready to make more and more inventive machines. That is, until one is made that will destroy his world..." rejoins the Doctor, presumably allying the Toymaker with the philosophy of Mutual Assured Destruction: "I won't join you... because you and your kind are evil. The toys you make have no use except to amuse yourselves and ultimately lead to your own destruction. Toys should be left in the nursery where they belong, not decide the fate of worlds..." Right on!

The Toymaker summons the Trilogic Game, still at move 1,022; the TARDIS cannot leave until the game is finished. The Doctor makes to move the final piece – but hesitates, realising that if he wins, the whole place will simply vanish... along with the TARDIS and its crew. Back in the TARDIS, the Doctor tells Steven and Dodo that although the Toymaker is immortal, "Very occasionally... he loses a game, and



Playing games is a serious business for the Toymaker.

Yaroo! Cyril's not at all like Billy Bunter. Well, OK, maybe a *bit*...



Dodo and Steven prepare to play TARDIS hopscotch...

»FURTHER INFO

DVD

The Final Test is included as part of a three-disc set, *Doctor Who: Lost in Time*
COMPANY 2entertain
YEAR 2004
CAT NO BBCDVD 1353
AVAILABILITY Out now.

VIDEO

The Final Test is included as part of compilation *Doctor Who: The Hartnell Years*
COMPANY BBC Video
YEAR 1991
CAT NO BBCV 4608
AVAILABILITY Deleted.

SOUNDTRACK

COMPANY BBC Radio Collection
YEAR 2001
AVAILABILITY Out now.

NOVELISATION

COMPANY WH Allen & Co/ Target Books
YEAR 1986
BOOK NO 111
BY Gerry Davis and Alison Bingeman
AVAILABILITY Out of print.

then he has to pay the price..." – the price being the loss of his world.

- Intriguingly, the Davis/Bingeman novelisation appears to suggest that the Toymaker is not one of a kind: "All toymakers are immortal," says the Doctor. "This toymaker's lasted thousands of years..." Various later fictions [see *Doctor – 5; Toymaker – nil*] have attempted to shed light on the mystery of the Toymaker's origins. The *Nightmare Fair* novelisation (1989) describes him as being 'from another Time and Space' altogether, hurled into our universe by an unknown catastrophe. Bringing his own form of matter with him, he grew tired of creating 'ships, cities, continents, whole planets even', and 'came to destroy, wantonly, wilfully, the same ships, the same planets'. Having found 'meaningless destruction' just as unfulfilling as 'meaningless creation', he 'found distraction in the world of games', where he, too, could be 'a prey to chance and hazard'. Gary Russell's novel *Divided Loyalties* (1999) goes further, describing the Toymaker as one of six fundamental Guardians of the universe, akin to the White and Black Guardians introduced in *The Ribos Operation* (1978) – the Toymaker being the 'Guardian of Dreams'. Craig Hinton's Sixth Doctor novel *The Quantum Archangel* (BBC Books, 2001) expands on this still further: the Toymaker is the so-called Crystal Guardian, and together the Guardians are a 'Six-Fold-God' from a realm known as 'Calabi-Yau Space'.

Speaking through a microphone, the Doctor asks to finish the game from inside his ship – but the Toymaker refuses. Steven volunteers to make the final move on the Doctor's behalf: "We can't just stand here and talk our way out of this!" Inspired, the Doctor presets the TARDIS controls – then, through the microphone, commands the game to go to move 1,023. When nothing happens, the Doctor raises his pitch to match the Toymaker's. The last piece begins to move...

- ... slowly, slowly (on a line) – unlike the pieces previously commanded by the Toymaker, which placed and replaced themselves in the blink of an eye!

Steven dematerialises the TARDIS... and the Toymaker's world explodes.

- It's absolutely fitting that the completion of the Trilogic Game causes the destruction of the Toymaker's world. In 1883, 'Professor N Claus' added to the mystique of his 'Tour d'Hanoi' by concocting a legend about a sect of Indian monks in 'the great temple of Benares, below the dome which marks the centre of the world', devoted to moving a tower made of 64 pieces of pure gold. When their task is complete, after many millions of years, the tower will fall – 'and this fall will be the end of all worlds', apparently...

The TARDIS travellers are free, but the Doctor is certain he will meet the Toymaker again, in other times...

- Although the ground is here laid for a return match between the Doctor and the Toymaker, an internal memo (unearthed recently by researcher Richard Bignell) suggests the *Doctor Who* production team had no such plans. On 12 July 1966, just three months after transmission, Graphics and Effects Manager AG Foster wrote to producer Innes Lloyd regarding 'the possibility of getting rid of some of the pieces now being stored at Ealing', including 'four Daleks (one extensively damaged), three Mechanoid robots [from *The Chase*, 1965], three Chumbley robots [from *Galaxy 4*, 1965] ... and a quantity of miscellaneous control panels'. The memo continues: 'There is also the large Toymaker's desk which at the moment I am paying to have stored at a contractor's warehouse. Most of the items are pretty tatty and with the exception of the Daleks, I would suggest that we should dispose of these unless you are aware of their definite use in the future.'

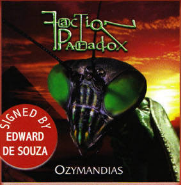
'A continuity announcement claimed that Cyril was only *pretending* to be Bunter-like!'

- It'd be nearly 20 years before a *Doctor Who* production team decided to present a Doctor-Toymaker 'decider'. *The Nightmare Fair* – set in, around and beneath Blackpool Pleasure Beach – was intended to open Season 23, in January 1986. Michael Gough had agreed to reappear as the Toymaker opposite Sixth Doctor Colin Baker in this adventure, written as 2 x 45-minute instalments by late 1970s *Doctor Who* producer Graham Williams. Location work was scheduled to begin on Monday 1 April 1985... but the shoot was abandoned, with only five weeks to go, on Monday 25 February, when Series and Serials head Jonathan Powell informed producer John Nathan-Turner that the 1986 season was to be delayed – for a mere 8 months, it turned out, the eventual season débuting in September. Consequently, the final line of Season 22's finale, *Revelation of the Daleks* (1985), was cut short; as recorded, the Doctor had declared to companion Peri, "I know – I'll take you to Blackpool!" Ultimately, Season 23 would be reduced from 13 x 45-minute episodes to 14 x 25-minute episodes; *The Trial of a Time Lord* (1986) replaced all of the serials originally planned for the 1986 run.

- *The Nightmare Fair* has lived on, nonetheless: in 1989, Williams novelised his scripts as the first of Target Books' short-lived 'Missing Episodes' line [see *Doctor – 5; Toymaker – nil*] and Big Finish Productions' audio adaptation, with David Bailie replacing the now-95 year-old Gough, is scheduled to be released in November this year, as the first of the 'Lost Stories' range.

To celebrate, Dodo produces Cyril's sweets. The Doctor takes one, pops it in his mouth... then cries out in pain. "Doctor? What's wrong?" asks a worried Dodo.

- The cause of the Doctor's agony is toothache... as revealed in *A Holiday for the Doctor*, the first episode of the following serial, *The Gunfighters* (1966).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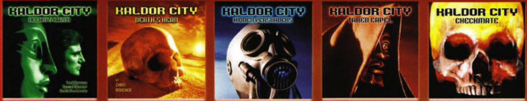
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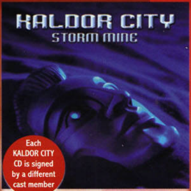
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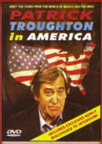
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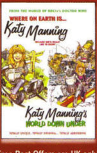
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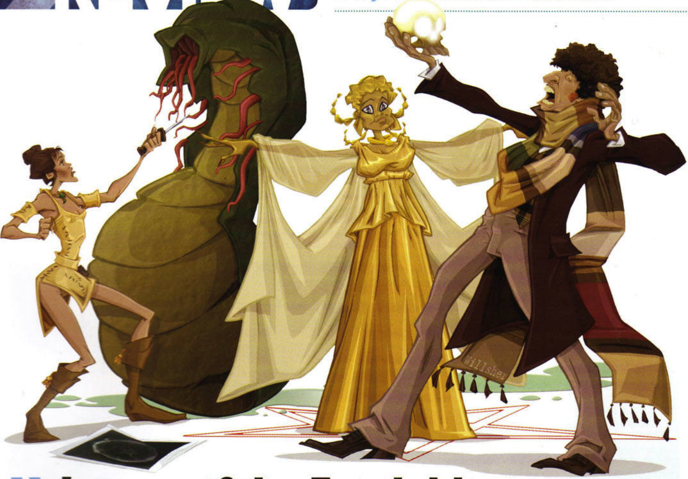


Illustration **BEN WILLSHER**

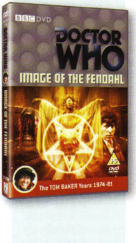
» Image of the Fendahl

DVD 2|entertain
Starring Tom Baker, Louise Jameson **Writer** Chris Boucher **Director** George Spenton-Foster **RRP** £19.56

THE DVD RELEASE SCHEDULE CAN throw up some unique narratives of its own. Recently, for example, we've heard from *Doctor Who*'s three principal 80s script editors – telling us how wonderful things could have been if only everyone else was as clever as them. Each had a very different take on the show, so it's been amusing to see if we agree with all, one or none. (Send your vote to: Christine Hamilton Bidmead, 45 Eileen Way, E-Space, WV0 2M.) This month we have compare-and-contrast fun with the 1977 adventure *Image of the Fendahl*, illuminated in an unexpected way by the fact it follows *Attack of the Cybermen* to the shelves of Sainsbury's.

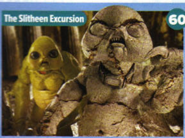
Though your reviewer had never considered it before, the two stories have much in common. Once more, the Doctor is slow to join the action, with the TARDIS landing some distance away from this week's guest stars, allowing our hero a leisurely saunter to the drama. Both he and his companion pack heat – this time using shotguns to fend off slugs the size of shire horses. And again, the plot leaves many key questions frustratingly unanswered. The point is: if we've used these sticks to beat one story, it's only fair they are employed against another.

Image of the Fendahl takes us to Fetch Priory, where Dr Fendelman is operating a time scanner, which allows him to probe history. Passing up the chance to stalk Shakespeare and Abraham Lincoln, Fendelman has found a 12-million-year-old skull which, when the mood takes it, blazes with malign power. Either that or he's found Ozzy Osbourne's bedside lamp. Dr Fendelman is something of a mystery himself. What *is* that accent? "Aderm! Aderm!" he says to his associate, Adam. "Jus' theenk for a momend, eh? Zee woods uh suppose'a be haun'ed, eh?" They must be very proud of his success back home in the Austrian ghettos of Mexico City. Meanwhile, a hiker in zee haun'ed woods has his juices sucked out by an unseen force – not as nice as it sounds – and the scanner's dangerous instability draws the Doctor and Leela to Earth to investigate. ▸



ALSO INSIDE!

The Slitheen Excursion 60



» 'The Slitheens' hunter instinct is emphasised...'

Hothouse 59

» 'The best moments recall *The Seeds of Doom*...'

Resistance 59

» 'Anneke Wills gives a sensitive reading...'

» Return of the Krotons

Audio Drama Big Finish
Starring Colin Baker
Writer Nicholas Briggs
RRP Free to Big Finish subscribers

YOU KNOW THE STORY – survivors of the dying planet Earth seek refuge on a distant planet that harbours a deadly, alien secret. Deep in the caves beneath the planet lurk... the Krotons!

Originally facing Patrick Troughton's Doctor back in 1969, aside from a couple of appearances in the spin-off novels, the Krotons haven't troubled us much since. Given that the only thing that's multi-faceted about them is their crystal heads, that's not surprising, although like fellow also-ran villains the Nimons, thanks to memorable voices they're great to resurrect for audio.

Recognising these strengths and limitations, Nicholas Briggs wisely plays it safe, sticking closely to the format of the Krotons' TV appearance, plus including the gruesome innovation that their crystalline nature means that they can grow into a human host. Their rasping voices, like someone trying to speak through a throat full of broken glass, are accurately recreated. However, none of this tends to cover that they're pretty inflexible (literally and metaphorically), second-rate monsters, depending for their power on clever people behaving stupidly. Consequently, the story requires a sub-plot featuring an insane colonist to generate the necessary tension required to drive the story to its conclusion.

This special full-cast audio adventure was only made available to Big Finish subscribers – everything's looser than in the normal releases, and the marvellous Philip Madoc (who appeared alonside the Krotons in the original 1969 TV story) has little to do. That said, the Sixth Doctor and Charley continue to prove a winning combination, and as a thank you to regular listeners, this is a welcome treat.
MATT MICHAEL

◄ The pieces are all in place for some definitive *Doctor Who*, but *Image of the Fendahl* fails to pull everything together. While writer Chris Boucher clearly loves his own characters, he rails against involving the Doctor in his spooky tale. As mentioned, our hero takes an episode to reach Fetch Priory, and as soon as he tips up is shoved into a cupboard. Dr Fendelman is the most interesting figure here, but the Doctor spends mere seconds in his company. The Time Lord is then shunted out of the way for most of Part Three on a wild goose chase. This problem of integration could have been easily fixed by having the Doctor properly investigate the death of the hiker and the mystery of the skull. Unfortunately, he arrives already knowing the whole story, and then has to be kept busy until he can blow it up.

A few months ago, apropos of something else entirely, this page described *Image of the Fendahl* as 'creepy and confident'. However, it's important your reviewer keeps an open mind as each DVD arrives, and not be driven by tastes and prejudices forged in his youth. It's impossible, but he should try. And while this story is certainly creepy – the various aspects of the monster are all scary in different ways, and Parts One and Two deliver cracking cliffhangers – it now feels more difficult to argue 'confident'.

Unfortunately, *Image of the Fendahl* keeps tripping over its shoelaces. The Doctor offers three different explanations for why the monster has manifested here and now, the final of which is the entirely lame: "On the other hand, it could all be just a coincidence." Never have bets been more hedged. And for each piece of rousing, trailer-friendly dialogue – "There are four thousand million people here on your planet. And if I'm right, within a year there'll be just one left alive..." – another line falls flat. One remark, made by archaeologist Adam to his technician friend Thea – "I accept without reservation the results of your excellent potassium-argon test" – is so contrived it sounds like a cue for a song. (All together now: "*Geo-chronology is deeply fascinating! But forget the skull, dear Thea... It's this man you should be dating!*") Later, after Adam stumbles upon the blinking-and-bleeping time scanner, he quips: "I always say that if you've seen one jukebox, you've seen 'em all." Always? How often is that, Adam? Is every night in the Fetchborough Arms enlivened by this hilarious *bon mot*?

It's *Image of the Fendahl*'s pure-cut melodrama that keeps it enjoyable. There's even a touch of drawing room comedy, as characters constantly sidle in and out of rooms to share nuggets of plot. Someone opens and then closes a door 46 times in less than 100 minutes, which must be a record for *Doctor Who*. It's a shame Fetch Priory is short a set of French windows. Adam could bound in, tennis racket in hand, and deliver a wry put-down to the time scanner, just as Leela exits stage left, pursued by an ancient evil from Time Lord mythology. Pop it in the West End and it could run and run.

So, while *Fendahl* shares some of the flaws of *Attack of the Cybermen*, it at least lacks the whiff of the torture chamber. This may not be *Doctor Who* at its most fluid and assured, but it certainly sticks to the show's cardinal rule: if you're not being scary, be funny; if you're not making 'em laugh, make 'em jump. Some of those laughs may be unintentional – eh, Aderm? – but they're no less welcome for that.

The Doctor returns in Part Four, just in time for the big explosion.

> **'It's a shame the Doctor arrives already knowing the whole story...'**

» DVD Extras

Sadly, the bonus material on this disc lacks some of the educational rigour we've come to expect. Having recently learned i) the secret of great black pudding and ii) how to equip his favourite baseball cap with sonar, your reviewer now earns a respectable second income by raiding pig farms in the dead of night. At the very least, we might expect *Fendahl* to deliver a decent fruitcake recipe. And are we supposed to master our potassium-argon tests single-handedly? Standards are slipping.

Happily, there's plenty to learn about your actual *Doctor Who*. The award for the most delightful nugget of trivia goes to the 'info text', where we learn that the props buyer took 4lbs of Jelly Babies on location. 4lbs! That's a lot of confectionary considering we only see a single sweet on screen. Perhaps the production manager gorged on the remainder at the end of filming. One can imagine him, driven crazy by a sugar high, screaming "I'll be in charge of all this one day!" before toppling face down into a ditch.

The production documentary – with the disappointingly sane title *After Image* – is solid stuff, telling an upbeat tale of a happy team who loved working together. Everyone had a right old laugh at rehearsal, applied themselves in studio, and adored Daphne Heard's turn as Ma Tyler above all. "She honours a text when she works," says Louise Jameson (Leela), with RADA profundity. Daphne is certainly marvellous, and it's nice to think of her sat alone in a corner of the rehearsal room, carefully teasing out every nuance of the line, "I b'aint your grandma! Don't ee grandma me!"

A warm commentary features Louise Jameson, Wanda Ventham (Thea) and Edward Arthur (Adam) reporting from planet Earth, with Tom Baker beaming in from his own dimension. Eccentric he may be, but Baker soon fingers *Fendahl*'s chief shortcoming. After silently watching 10 minutes of scientists staring intently at oscilloscopes, our star grumbles: "When do I come on?" Later, he muses: "There's something missing here... Oh yes, it's me." And he's not wrong.

If you listen to the commentary as you watch the 'info text', there's a moment of deliciously cruel irony. Boucher's script was treated roughly during the cast read-through, and a caption recalls a memorable **DWM** interview with the writer. "For a long time," he said, "my ambition was to see Tom Baker die in a cellar full of rats." Seconds later, we have Baker on the commentary: "Who wrote this? Who? Chris Boucher? Isn't that funny. I can't remember him at all." That's show business! It also reminds us how times changed. *Doctor Who* writers can be celebrities these days. Russell T Davies was recently mentioned in *EastEnders*, and that sort of thing never happened in the 70s. Well, unless a lost episode of *Crossroads* saw Amy Turtle hobble up to reception saying: "I've jus' bought a copy of *Doctor Who and the Zarbis*, Miss Jill. It's signed by Bill Strutton an' all!"

As the story slithers through Part Four, Baker is increasingly contemplative. "Life's been downhill ever since I left *Doctor Who*," he muses, and we're left to ponder which of the other Doctors would agree with this sentiment. One thing's for sure – David Tennant will escape Baker's fate. He's a *Doctor Who* fan after all, and so will know the one great lesson to be learned from *Image of the Fendahl*... As one door closes, another opens.
GARY GILLATT

» The Chaos Pool

Audio Drama Big Finish
Starring Peter Davison, Lalla Ward, David Troughton
Written by Peter Anghelides **RRP** £14.99

THERE'S AN ARGUMENT THAT THE final instalment of a trilogy is the hardest to get right. While the first part establishes the concept and characters, and the middle can afford to be ambiguous, the last part has to both tell its own story whilst providing a suitably dramatic climax and resolving anything left hanging from the earlier instalments. *The Chaos Pool*'s job is further complicated by the knowledge that the conclusion to the first Key to Time sequence was a bit of an unsatisfactory fudge.

To remedy this, Peter Anghelides throws everything he's got into *The Chaos Pool*, harking back both to *The Armageddon Factor* and its suitably apocalyptic atmosphere, and to 1983's *Enlightenment* and the conclusion of the Black Guardian trilogy. On top of this, there's a race of alien slugs – the Teuthoidians – from the beginning of the universe, Zara and Amy's ongoing journey from tracers into human beings, Lalla Ward, the fates of the Guardians and the motives of the Key-making Grace.

There's an awful lot going on in the play, and at times you might find yourself pressing the rewind button to absorb everything.

It's worth taking the time, though, because there's pleasure to be had in looking out for hints of where the play is going, and who's who. The first episode depends entirely on a very clever cliffhanger ending for its impact – one that re-establishes the duality theme that's run throughout these plays. For every action there's an equal and opposite reaction, and for every character there seems to be an equal and opposite version. In the cases of Amy and Zara, *The Chaos Pool* resolves their parallel character development. While Amy has been tutored by the Doctor, Zara's had a tougher life – but in the end they have both become more than the humanoid tracers they were created to be, and the climax of the story rightly hinges on the human choices that they make. Ciara Janson and Laura Doddington have to carry the most important moments in the play, and both give strong performances.

DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
PETER DAVISON in
THE CHAOS POOL
by PETER ANGHELIDES
THE KEY 2 TIME
FEATURING
BEN JONES
LALLA WARD
with CIARA JANSON as AMY
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG

Predictably, the Black and White Guardians are also on hand to witness the final assembly of the Key, at which point their natures are made more explicit than previously, with the White Guardian's belief in absolute, rigid order presented as being as bad as the Black Guardian's unending chaos. As before, neither can be permitted to win – and while the solution ultimately owes a huge debt to *Enlightenment*, it still feels like the only appropriate answer.

The dénouement, following a complicated series of bluffs and sacrifices in the final episode, succeeds in being true to the themes and characters of these three plays, and therefore feels like the right ending to the series. As such, despite initial reservations, *The Chaos Pool* ends up being the strongest of the *Key 2 Time* trilogy. **MATT MICHAEL**

» Resistance

DOCTOR WHO
RESISTANCE

Audio Drama Big Finish
Starring Anneke Wills
Writer Steve Lyons
RRP £8.99

ONE THING THAT'S IMMEDIATELY obvious about swinging 60s companion Polly is that, despite all the alien horrors she faced, she never thought that there was anything that couldn't be solved with a nice brew. Taking this as his starting point, writer Steve Lyons has shaped a play around Polly's growing realisation that she wants to make a real difference – and not just make the tea.

The story begins with the TARDIS' materialisation in France during the Second World War. While Ben and Jamie are captured, the Second Doctor and Polly escape the Nazis and manage to stumble across the local Maquis resistance cell. To her amazement, Polly realises that her uncle Randolph has also found the cell. She always believed that he died in a Prisoner-of-War camp towards the end of the War; however this seems to be her opportunity to save him – and to finally do something worthwhile with her life. The pivotal scene, towards the end of the play and involving a decision whether or not to get on a train, crystallises the choice that Polly needs to make – throw herself into history, or hang back and let the Doctor take the lead as usual.

Fittingly stripped down and grim, this audio adventure revolves entirely around Polly's choice to seize the opportunity that fate seems to have given her to change the past – and her own feelings of inadequacy. The story is enhanced by a sensitive reading from actress Anneke Wills, who somehow manages to sound almost exactly as she did back in the 1960s, and whose game attempts at Cockney and Scottish dialects provide pretty much the only smiles in this serious and thoughtful *Companion Chronicle*.
MATT MICHAEL

» Hothouse

Audio Drama Big Finish
Starring Paul McGann, Sheridan Smith, Nigel Planer
Written by Jonathan Morris **RRP** £10.99

WHEN THE FOURTH DOCTOR originally encountered the Krynoids, in 1976's *The Seeds of Doom*, their cultivator, Harrison Chase, was presented as a bonkers Bond-type villain – his plan, to destroy all animal life so he could play all day in his green cathedral. How times change. The opening of *Hothouse*, presented as an all-too-convincing news report, charts refugee crises, an over-populated planet, swathes of rainforest gone to dust and hardline environmentalists/eco-fascists preaching a message of mass sterilisation and compulsory population control. And, surprisingly, Lucie Miller seems to be their most outspoken proponent, having apparently fallen in with rock star turned planet-saver Alex Marlowe and his League of Nature.

Meanwhile, the Eighth Doctor is taking a more orthodox route, lending a hand to the World Ecology Bureau's investigation into Marlowe's activities. The Hothouse research facility, a kind of private Eden Project to save endangered plant species, is just a front for Marlowe's real plan: to breed a new kind of Krynoid, one that can help maintain the balance between human beings and nature. Soon the links between the refugee crisis and the Hothouse become horribly clear...

The only problem with bringing back the Krynoids, memorable as they are, is that they're pretty much a one-trick pony. They want to feed, spread their seeds, wither and die – like any plant life. So pitting the Doctor against what amounts to a large vegetable, however aggressive, can only lead to a limited number of outcomes. *Hothouse*'s best moments – the discovery of a schoolteacher being force-grown into a Krynoid, the final blossoming of the adult Krynoid and the rest of the floral world coming out in sympathy – are strongly reminiscent of very similar scenes in *The Seeds of Doom*, and play out in very much the same way. Likewise Marlowe, though less unhinged than Chase, is ultimately following the same kind of plan. In spite of some effective scares, then, this is ever-so-slightly predictable.

What does differ is the Doctor's attitude to all this. Having spent centuries isolated on Orbis, he has largely forgotten what he likes about the human race, which, given the context of the story, seems to be hell-bent on its own destruction. Having saved them from the Krynoids once before, he's therefore unimpressed to learn that it was the World Ecology Bureau taking cuttings from the first Krynoid that led to this latest mess, and concludes that such stupid apes don't really deserve to be rescued. At its heart, *Hothouse* is about the Doctor rediscovering something important about humanity – perhaps the most important thing to him – its indomitability. For even as they are being forcefully transformed into vegetable matter, these human beings cling to their lives and refuse to give in, which, ultimately, is their salvation.

> **'*Hothouse* is about the Doctor rediscovering Man's indomitability...'**

All is wrapped up with a neat little scene in which the Doctor and Lucie reaffirm their friendship. *Hothouse* is a necessary follow-on from *Orbis*, bringing the Doctor back to Earth and humanity, and getting back to business as usual. **MATT MICHAEL**

DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
PAUL McGANN and
SHERIDAN SMITH in
HOTHOUSE
by JONATHAN MORRIS
FEATURING
NIGEL PLANER
and LYSETTE ANTHONY
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG

» The Darksmith Legacy Book 1: The Dust of Ages

DOCTOR·WHO
THE DARKSMITH LEGACY
THE DUST OF AGES
www.thedarksmithlegacy.com

Paperback Novel Penguin
Written by Justin Richards
RRP £4.99

JUSTIN RICHARDS STARTS OFF this new 10-part book series with a story set on the Moon, concerning a mining team who discover an alien power source – the so-called Eternity Crystal. Unbeknown to them, the Crystal is the long-lost property of the Darksmith Collective – powerful, cloaked, skeletal aliens with the ability to manipulate the physical world. When the Doctor arrives, he joins the excavation – but the Moon doesn't want to give up the Crystal so easily...

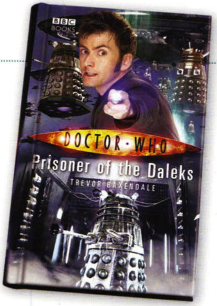
The idea of individual stories making up one larger one recalls the Doctor's search for the Key to Time; with this series of books, however, it's the Doctor's curiosity to find out more about the Eternity Crystal that drives him from one place to the next.

Richards' story develops into a fast-paced tale in which the Doctor and mining team battle dust creatures animated by the Crystal as a form of defence. However, it's the Darksmith Collective that, despite only appearing in a handful of pages, manages to steal the show. It's their scenes that give the best idea of what the larger story will be about. Who is the mysterious Brother Varlos that the Darksmith seems reluctant to talk about? What larger device is the Crystal a part of? And who are the mysterious Clients the Darksmith has built the device for? No doubt these are questions that future instalments will tease us with for some time yet.

In a new innovation for *Doctor Who* books, *The Darksmith Legacy* series has an interactive element which includes a few plot-related puzzles, at *www.thedarksmithlegacy.com*. The site includes well-designed graphics where readers can use their knowledge of the story to collect Eternity Points and unlock exclusive downloads and book reviews. **VANESSA BISHOP**

» Prisoner of the Daleks

Hardback Novel BBC Books
Written by Trevor Baxendale **RRP** £6.99



WHEN THE TARDIS JUMPS A time-track and lands on a deserted asteroid, the Doctor has to throw in his fate with a band of bounty hunters who are fighting a desperate rearguard action against an advancing fleet of Daleks. But while Earth's empire is crumbling under a series of attacks by the Dalek forces, the Doctor suspects that a desperate mission to the Arkheon Threshold might be the key to saving the human race from enslavement and extermination.

This is a Dalek story done in the old style, with armies of hardened space mercenaries facing off against the implacable might of a pre-Time War Dalek Empire. Trevor Baxendale gets the continuity-troubling explanations out of the way up front before launching into a story that owes as big a debt to Terry Nation as John Peel's Dalek novels of the 1990s, and peppers its narrative with off-hand references to *Blake's 7* to emphasise its credentials.

'From early on, *Prisoner of the Daleks* subverts readers' expectations...'

From early on, *Prisoner of the Daleks* subverts readers' expectations. So, while the previous two novels have given us young, gutsy, ethical, one-off female companions for the Doctor, Baxendale introduces a similar character, only to have her exterminated within the first few chapters. We're then left with a Doctor essentially at odds with the rest of the crew, appalled at their treatment of a captive Dalek, desperately trying to convince them that there is a better way than the one they have chosen.

For much of the story the Doctor is paired up in an uneasy relationship with Captain Bowman, who is heroic in his own way but is cut from the same cloth as Terry Nation's anti-heroes: hard-bitten and ruthless. And while in many ways this is clichéd, because recent TV episodes have generally steered away from this particular type of story, it feels oddly refreshing to see the Tenth Doctor in this melodramatic, space-opera milieu, jumping from planet to planet, escaping from underground cells and racing through Dalek-infested corridors.

But for all the debt that this book owes to *Doctor Who's* distant past, there are plenty of more recent influences at work. The torture of a single, disabled Dalek strongly recalls the fate of Van Statten's 'Metaltron' in 2005's *Dalek*, while granting distinct characters to specific Daleks, including the awesomely intelligent Dalek X, is a nod to the Cult of Skaro. We get to see the Osterhagen Principle in practice, too. The outrageousness of some of the ideas – a half-gone planet populated by ghosts and zombies – also rival the ambition of the most recent Dalek episodes.

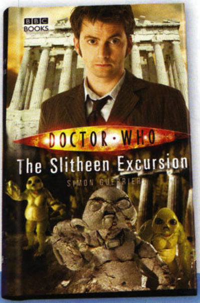
In some ways, Baxendale has the easiest job of the three recent novelists: the Daleks are so inherently satisfying, that just getting them *right* is enough to carry a book that doesn't really do anything we haven't seen before. But there are far worse things to be than a fan-pleasing action adventure done well – and this book is as compelling and fan-pleasing as they come. **MATT MICHAEL**

» The Slitheen Excursion

Hardback Novel BBC Books
Written by Simon Guerrier **RRP** £6.99

OPENING ON THE STEPS OF THE Acropolis in the present day, then jumping back in history to 1500BC, this is another one of Simon Guerrier's time-twisting tales which seems to be flying by the seat of its pants right up until the climax. The very start of the book contains pointers to its climax, although nothing is entirely clear-cut until the Doctor cleverly explains it all at the end. It's an approach that's worked well in the past, and *The Slitheen Excursion* tops and tails very satisfactorily in a cavern beneath the Parthenon. However, what really counts are the intervening 200-odd pages – and from the moment the Doctor and his new friend June arrive in 1500 BC, these are utterly relentless.

Having quickly discovered that someone is mucking about in Earth's history, the Doctor is initially reluctant to intervene, suspecting that the Greek Myths may, in part, have been inspired by the presence of aliens. However when he understands the true extent of the Slitheens' plan – bringing alien tourists from the future back in time to watch humans fight gladiatorial battles – he is duty bound to stop them. In quick succession, we get a race to reach the Slitheen island, a shipwreck, feasts, duels, selfless sacrifices, Atlantean floods and ascensions to heaven – or the next best thing. In short, everything you might expect from one of the epic poems. The only downside to all this excitement is that the book is lacking in the kind of contemplative moments that allow the characters and the reader to reflect on what has happened.



As in the best myths, Guerrier hints at an even greater canvas for his story. The alien tourists are veterans of the Platonic Wars, a dark time when human beings scoured the galaxy, and so they have a vested interest in seeing their enemies' ancestors pay for the sins of their descendants.

Despite their pivotal role, this isn't a typical Slitheen story. The normal human disguises and deviousness are missing and instead Guerrier emphasises their hunter instinct and their thrill in the chase. Which is all well and good, but a Slitheen without farts is like, well, a Whoopee Cushion without farts: a bit flat. Rather better is June, who is as resourceful and brave and morally indignant as Donna, but who makes a mistake that means maybe she doesn't have the right stuff. She comes good in the end, though, and it wouldn't be surprising if the Doctor takes her on the scenic route home.

While a fun read with some superb set pieces, *The Slitheen Excursion* would perhaps have benefited from a slightly less frantic pace, and as such isn't quite as good as Guerrier's previous novel. **MATT MICHAEL**

» Judgement of the Judoon

Hardback Novel BBC Books
Written by Colin Brake **RRP** £6.99

BBC BOOKS
DOCTOR WHO
Judgement of the Judoon
COLIN BRAKE

THE CONCEIT OF THE LATEST BATCH of Tenth Doctor novels is that each will feature a returning monster from the TV series. It's an understandable choice given how few new TV stories we're getting this year, and to make the product stand out in the absence of the parent programme. However, there is always the danger that this can lessen the books, making them dependent on safely repeating the memorable moments from the series rather than coming up with anything new and different.

The opening chapters of *Judgement of the Judoon* seem to confirm this pessimistic view, as a Judoon platoon stops a spacecraft to search for the mysterious 'invisible assassin' only to leave it drifting helpless in space and leaking oxygen, its crew facing a similar fate to the patients and staff of the Royal Hope Hospital. Fortunately, though, once it kicks into second gear comparisons to *Smith and Jones* become irrelevant, with Colin Brake far more concerned to build on what we originally saw of the Judoon onscreen than to merely re-hash it.

When the Doctor arrives at Elvis the King Spaceport in New Memphis, a town that's written as a cross between 1930s Chicago and Mos Eisley, he's quickly drawn into a Judoon investigation centred around the disaster-prone Terminal 13. With the TARDIS lost in baggage handling, he's got little choice but to join forces with Rok Ma, the Judoon commander, to discover the truth about the invisible assassin. But while Rok Ma initially seems to be as blunt and lumbering as the rest of his species – charging through walls and employing various heavy-handed tactics – the Doctor starts to build a grudging and unlikely respect for his sense of humour, just as Rok Ma re-examines his own methods in light of the Doctor's influence. The book is at its strongest exploring this mismatched relationship, and works best as a kind of 1980s odd-couple cop caper.

Pushing the metaphor, in those films there would usually be a woman complicating matters, and so we have Nikki Jupiter, the Nancy Drewish daughter of a local PI, who assists and frustrates the investigations in equal measure. While she fulfils the role of a young female companion to the Doctor, and her relationship with her absentee father is a necessary counterpoint to other themes in the novel, it's hard to shake the feeling that the book would have got more mileage out of focusing on the Doctor and Rok Ma's partnership.

Brake sign-posts some of his twists way too clearly, meaning that some moments that are meant to be surprising end up fizzling out for readers who have been paying attention. That said, he crams enough twists in that at least one or two hit the mark and means that *Judgement of the Judoon* ends up as a qualified success. **MATT MICHAEL**

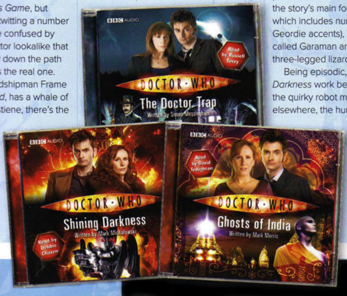
» Talking Books: The Doctor Trap, Ghosts of India, Shining Darkness

Audiobooks BBC Audio
Written by Simon Messingham, Mark Morris, Mark Michalowski **Read by** Russell Tovey, David Troughton, Debbie Chazen **RRP** £9.99 each

RUSSELL TOVEY READS SEBASTIENE, the villain of Simon Messingham's *The Doctor Trap*, exactly as he's described and portrayed on the cover – as a haughty, moustache-twirling cad. Sadly though, this is one of the few things that's good about the story. Things start well. Sebastiene, a ruthless hunter with a passion for tracking down the rarest of species, gathers together a collection of other hunters in order to help him capture the last of the Time Lords. The plot bears resemblance to the 1930s sort-of-horror film *The Most Dangerous Game*, but instead of the Doctor outwitting a number of opponents, events are confused by the introduction of a Doctor lookalike that inevitably leads the story down the path of asking which Doctor is the real one.

Tovey, who played Midshipman Frame in *Voyage of the Damned*, has a whale of a time. Aside from Sebastiene, there's the Joe Pasquale-inspired Lord Percy and there are some good jokes such as the Operation Robots that are called 'Freddies' on account of their ridiculous moustaches. But the story grows complex in the wrong way and rather than hold your attention, it starts to lose it.

David Troughton has recently read a range of *Doctor Who* material and it's a pleasure to hear him again reading Mark Morris' *Ghosts of India*, a lively story that brings the Doctor together with Mahatma Gandhi to unravel the mystery of the 'half-made men' who stalk the nights of 1947 Calcutta. Morris makes his city an evocative place with its stifling heat, temples, marketplaces, old British rule Etonians and a ghostly apparition of a terrifying Indian god of destruction. He also has a good ear for Doctor/Donna dialogue, the Doctor's "Come on, Donna – you said you fancied a curry!" setting the banter up from the start.



Troughton's recent appearance as Professor Hobbs in 2008's *Midnight* has clearly given him the chance to study Tennant's Doctor, which he reproduces here with striking accuracy. As for Gandhi, there can't be many historical figures that seem less likely to be dodging laser bolts but his involvement is handled well.

Mark Michalowski's *Shining Darkness* is read by Debbie Chazen who played Foon Van Hoff in *Voyage of the Damned*. The story is a planet-hopping space race, with the Doctor and Donna caught up with two opposing groups – the Doctor with the robot-friendly crew of a spaceship and Donna with the 'down with robots and all other mechanicals' Cult of Shining Darkness. Michalowski's story is a comic one. Although both groups are out to shatter or secure the centuries-long peace between humans and machines, the story's main focus is its characters, which includes numerous robots (lots with Geordie accents), a Gestapo-like creature called Garaman and a slightly effete three-legged lizard.

Being episodic, some parts of *Shining Darkness* work better than others. While the quirky robot material can get tiring, elsewhere, the humour really hits the spot – for example, in the scenes with the worship-obsessed but easily bored Jafti, whose leader goes by the title of 'High Priest of What We Believe Today'. **VANESSA BISHOP**

» The Darksmith Legacy Book 2: The Graves of Mordane

DOCTOR WHO
BBC
THE DARKSMITH LEGACY
THE GRAVES OF MORDANE

Paperback Novel Penguin
Written by Colin Brake
RRP £4.99

THE SECOND *DARKSMITH LEGACY* book follows the Doctor from the Moon to the cemetery planet Mordane. Having located the Eternity Crystal, the Darksmiths despatch a robot agent to recover it. Realising its dangerous power, the Doctor is not keen to hand it over; and learning the Crystal had previously caused trouble on Mordane, he gives the robot the slip and sets off to investigate. Mordane, however, isn't the peaceful planet of its reputation. Arriving, the Doctor falls in with the small crew of a crashed spaceship who tell him that at night Mordane is alive with the walking dead...

Colin Brake's instalment has the same breathless energy as the first book in the series. The format – the ongoing mysteries of the Darksmiths, plus a self-contained story where the Doctor helps out a desperate bunch of humans – looks like it may be a common factor throughout the entire run, so the challenge for the rest of the series will be to stop itself from becoming too repetitive. Brake tackles this problem by having the ship's crash being far from the unfortunate accident it first appears, and by featuring a crew who aren't all working towards the same cause. He also has the robot Agent – a sort of polite Terminator who can't seem to speak without letting slip some juicy morsel of information.

As the Eternity Crystal had the power to create killer dust creatures on the Moon, it's not too hard to work out that it might also have something to do with Mordane's zombies as well. The climax of the book, however, leads to a major discovery that I'm surprised we've come to so quickly. If the object of the series is to keep readers hooked, it's achieving it well. Next stop: the Darksmith Planet itself... **VANESSA BISHOP**

MERCHANDISE AWARDS

RESULTS!

What were your favourite *Doctor Who* books, CDs, magazines and DVDs of 2008? **Peter Griffiths** counted your votes...

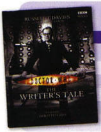
» Doctor Who Books – Fiction

Rank	Novel	Average/10
1	**Ghosts of India** by Mark Morris	8.17
2	**The Doctor Who Storybook 2009** ed: Clayton Hickman	8.05
3	**Beautiful Chaos** by Gary Russell	7.76
4	**Short Trips: Christmas Around the World** ed: Xanna Eve Chown	7.76
5	**Short Trips: How the Doctor Changed My Life** ed: Simon Guerrier	7.38
6	**Shining Darkness** by Mark Michalowski	7.24
7	**The Doctor Trap** by Simon Messingham	7.21
8	**The Many Hands** by Dale Smith	7.09
9	**The Eyeless** by Lance Parkin	7.04
10	**The Story of Martha** by Dan Abnett and others	7.03
11	**Short Trips: Transmissions** ed: Richard Salter	6.92
12	**Martha in the Mirror** by Justin Richards	6.83
13	**Snowglobe 7** by Mike Tucker	6.69
14	**Short Trips: Defining Patterns** ed: Ian Farrington	6.20
15	**Revenge of the Judoon** by Terrance Dicks	6.19
16	**Short Trips: The Quality of Leadership** ed: Keith R A DeCandido	6.00

DOCTOR WHO
Ghosts of India

"Wow! My cup runneth over! To win this once was thrilling, but to win it for the second year in a row is utterly unbelievable! Thank you so much to everyone who voted for *Ghosts of India*. Hopefully this result will encourage those lovely people at BBC Books to ask me to come back and have a crack at the Eleventh Doctor next year..."

MARK MORRIS Writer, *Ghosts of India*



» Doctor Who Books – Non Fiction

Rank	Book	% vote
1	The Writer's Tale	40.3%
2	The Time Traveller's Almanac	15.8%
3	Starships and Spacestations	14.5%
4	The Official Annual 2009	12.9%
5	Monsters Within	5.3%
	Others	11.2%

» Doctor Who DVDs: Favourite Release

Rank	DVD	% vote
1	Beneath the Surface box set	27.2%
2	The Complete Fourth Series box set	24.7%
3	The Trial of a Time Lord box set	21.3%
4	The Brain of Morbius	6.2%
5	The Time Meddler	4.9%
=	The Five Doctors	4.9%
7	Battlefield	3.7%
8	The War Machines	2.5%
=	K9 Tales box set	2.5%
10	Black Orchid	1.2%
	Others	0.9%

BBC DVD
DOCTOR WHO
BENEATH THE SURFACE

» Doctor Who DVDs: Favourite Special Feature

Rank	Special feature	% vote
1	Trials and Tribulations (Documentary on Colin Baker era)	20.0%
2	David Tennant's Video Diaries (Fourth Series box set)	10.7%
3	What Lies Beneath (Documentary on *Beneath the Surface*)	9.3%
	Others	60.0%

COLIN BAKER
The Sixth Doctor

"I always said that, if done properly, the Colin Baker era should make for the best *Doctor Who* DVD documentary ever, so my stuff will likely go downhill from here! I've won this award three times now – do I get to keep it, or do you have to win it three years in a row...?"

ED STRADLING
Producer, *Trials and Tribulations*

» Doctor Who DVDs: Most Wanted Release

Rank (last)	Story	% vote
1 (3)	The Seeds of Doom	8.6%
2 (9)	Greatest Show in the Galaxy	7.3%
3 (6)	The Dæmons	7.2%
4 (4)	Terror of the Zygons	6.8%
5 (7)	Terror of the Autons	6.4%
= (–)	The Chase	6.4%
7 (12)	The Ice Warriors	5.0%
8 (9)	Day of the Daleks	4.8%
9 (8)	Kinda	4.5%
10 (–)	The Tenth Planet	3.0%
= (–)	The Curse of Peladon	3.0%
= (16)	Planet of the Spiders	3.0%
13 (16)	The Dominators	2.7%
14 (14)	Frontios	2.5%
= (9)	Revenge of the Cybermen	2.5%
16 (–)	The Masque of Mandragora	1.8%
17 (–)	The Android Invasion	1.6%
= (–)	Silver Nemesis	1.6%
19 (–)	The Gunfighters	1.4%
= (–)	Snakedance	1.4%
	Others	18.5%

» Doctor Who Audio Dramas

Rank	Audio play	Average/10
1	**The Raincloud Man** by Eddie Robson	8.12
2	**Brotherhood of the Daleks** by Alan Barnes	8.00
3	**Max Warp** by Jonathan Morris	7.93
4	**Unbound: Masters of War** by Eddie Robson	7.85
5	**The Zygon Who Fell to Earth** by Paul Magrs	7.80
6	**The Condemned** by Eddie Robson	7.77
7	**The Haunting of Thomas Brewster** by Jonathan Morris	7.70
8	**Seven Keys to Doomsday** by Terrance Dicks	7.65
9	**Kingdom of Silver** by James Swallow	7.64
10	**Curse of the Daleks** by David Whitaker and Terry Nation	7.46
11	**Grand Theft Cosmos** by Eddie Robson	7.43
12	**The Ultimate Adventure** by Terrance Dicks	7.40
13	**Brave New Town** by Jonathan Clements	7.32
14	**The Vengeance of Morbius** by Nicholas Briggs	7.31
15	**Companion Chronicles: Home Truths** by Simon Guerrier	7.25
16	**The Bride of Peladon** by Barnaby Edwards	7.12
17	**The Doomwood Curse** by Jacqueline Rayner	7.12
18	**Return of the Krotons** by Nicholas Briggs	7.00
19	**Dead London** by Pat Mills	6.95
20	**Cuddlesome** by Nigel Fairs	6.89
21	**Sisters of the Flame** by Nicholas Briggs	6.88
22	**Forty-Five** by Morris, Scovell, Michalowski and Hall	6.80
23	**The Boy That Time Forgot** by Paul Magrs	6.79
24	**Assassin in the Limelight** by Robert Ross	6.73
25	**Time Reef** by Marc Platt	6.65
26	**Companion Chonicles: The Catalyst** by Nigel Fairs	6.53
27	**Companion Chonicles: Great Space Elevator** by Jonathan Morris	6.50
28	**Companion Chonicles: The Doll of Death** by Marc Platt	6.44
29	**Companion Chonicles: Empathy Games** by Nigel Fairs	6.27
30	**Companion Chronicles: Here There Be Monsters** by Andy Lane	6.27
31	**The Skull of Sobek** by Marc Platt	6.11
32	**The Death Collectors** by Stewart Sheargold	5.88
33	**The Dark Husband** by David Quantick	5.86
34	**Companion Chronicles: The Darkening Eye** by Stewart Sheargold	5.31

DOCTOR WHO
THE RAINCLOUD MAN

"Hurrah! And hurrah for **DWM**'s polling system, without which the vote for this would probably have been split with *The Condemned*! It's an honour to come top against some distinguished competition – thanks to all those who voted."

EDDIE ROBSON
Writer, *The Raincloud Man*

DOCTOR WHO
Pest Control
READ BY DAVID TENNANT

» Doctor Who on BBC Audio

Rank	CD	% vote
1	Pest Control	16.4%
2	The Forever Trap	14.5%
3	The Myth Makers	12.7%
	Others	56.4%

BBC DVD
DOCTOR WHO
THE TRIAL OF A TIME LORD

» Overall Best Merchandise

Rank	Item	% vote
1	Doctor Who DVD range	20.0%
2	Doctor Who Magazine	17.3%
3	Doctor Who action figures	13.3%
4	Doctor Who: The Writer's Tale	10.7%
5	Doctor Who: The Complete Fourth Series	6.7%
	Others	32.0%

» Favourite DWM Issue

Rank	Issue	% vote
1	DWM 400	35.2%
2	DWM 398	9.5%
3	DWM Special: The Series Four Companion	9.4%
4	DWM Special: In Their Own Words Vol 5	7.7%
5	DWM 393	7.0%
	Others	31.2%

DOCTOR WHO
400
Fantastic Issues!

DOCTOR WHO
400
Fantastic Issues!

» Favourite DWM Cover

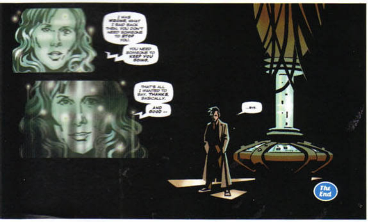
Rank	Issue	% vote
1	DWM 400 (The Tenth Doctor and DWM)	23.9%
2	DWM 397 (Bad Wolf)	16.7%
3	DWM 398 (Who's Army!/Multiple covers)	10.4%
4	DWM 401 (Davros Reborn!)	10.2%
5	DWM 393 (The Fifth Doctor)	9.3%
	Others	29.5%

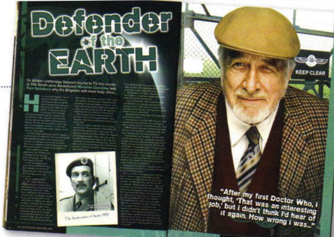
» Favourite DWM Comic Strip

Rank	Comic Strip	Average/10
1	**The Time of My Life** by Jonathan Morris and Rob Davis	9.03
2	**The Widow's Curse** by Rob Davis and Martin Geraghty	8.43
3	**Thinktwice** by Daniel McDaid and Martin Geraghty	7.48
4	**Universal Monsters** by Ian Edginton and Adrian Salmon	7.38
5	**Hotel Historia** by Daniel McDaid	7.20

"Hurrah for my team! 'Donna – The Missing Adventures' wins! It really felt like this story was part of Series Four. A great story to draw. A challenge trying to realise all those different adventures in just a page each, but a real gift of a job – like getting paid for eating cake."

ROB DAVIS Artist, *The Time of My Life*


I WAS WRONG, WHAT I SAID BACK THEN. YOU DON'T NEED SOMEONE TO STOP YOU.
YOU NEED SOMEONE TO KEEP YOU GOING.
THAT'S ALL I WANTED TO SAY. THANKS, BASICALLY.
AND GOOD --
...BYE.
The End


Defender of the EARTH

"After my first Doctor Who, I thought, 'That was an interesting job,' but I didn't think I'd hear of it again. How wrong I was..."

» Favourite DWM Interview

Rank	Interview	% vote
1	Nicholas Courtney (DWM 402)	16.9%
2	Russell T Davies/Phil Collinson/Julie Gardner (DWM 394)	15.6%
3	David Tennant (DWM 400)	11.7%
4	Steven Moffat (DWM 397)	7.8%
=	Clive Swift (DWM 391)	7.8%
	Others	40.2%

"The sheer brilliance of Doctor Who"

» Favourite DWM Special Feature

Rank	Feature	% vote
1	The Sheer Brilliance of Doctor Who (DWM 400)	21.0%
2	Four Hundred DWMs (DWM 400)	12.3%
=	100 Greatest Death Scenes (DWM 393)	12.3%
4	Tough at the Top – Verity Lambert Tribute (DWM 391)	8.6%
5	The God Delusion – The character of Davros (DWM 401)	7.4%
	Others	38.4%

» Favourite DWM Regular Feature

Rank (last)	Feature	Average/10
1 (1)	Gallifrey Guardian	8.57
2 (2)	The DWM Review	8.36
3 (6)	DVD/Audio/Book Previews	8.31
4 (4)	Production Notes	8.11
5 (5)	TV Previews	7.90
6 (7)	The Fact of Fiction	7.70
7 (3)	The Time Team	7.63
8 (9)	The Comic Strip	7.43
9 (–)	Who On Earth Is...	7.35
10 (10)	Galaxy Forum	7.33
11 (–)	You Are Not Alone	7.16
12 (11)	Out of the TARDIS	7.01
13 (12)	Public Image	6.71
14 (13)	Beyond the TARDIS	6.40

PRODUCTION NOTES
GALLIFREY GUARDIAN
The Next Doctor!

Many thanks to all our readers for taking the time to vote in this latest **DWM** Merchandise Survey. Don't forget, our poll for all 200 *Doctor Who* TV stories is still open (the details and form were printed in the last issue), so keep your votes coming in for that. The closing date for forms is 11 June 2009, so you've still got a few weeks yet...

WIN DOCTOR WHO GOODIES!

Books! CDs! And the latest DVD! They could all be yours – just by answering a few simple questions...

WIN! The Deadly Assassin DVD!

Available on DVD for the first time in May is 1976's *The Deadly Assassin*, a pivotal and influential story from Season 14 of *Doctor Who*. The story stars Tom Baker as the Fourth Doctor, with guest stars including Peter Pratt, Bernard Horsfall, Hugh Walters, Angus Mackay, George Pravda and Eric Chitty. The DVD contains a host of exclusive extras including a making-of documentary, a feature on *Doctor Who*'s 'Frighten Factor', a commentary, photo gallery and more! Thanks to the generosity of 2entertain, we've **FIVE** copies to give away, worth £19.56 each. Just tell us the correct answer to this question to be in with a chance to win:

BBC DVD
DOCTOR WHO
THE DEADLY ASSASSIN
The TOM BAKER Years 1974-81
PG

What does the Master seek in *The Deadly Assassin*?
a) The Eye of Harmony
b) The Ear of Melody
c) The Nose of Rhapsody

To enter, call **09011 542 225**, or enter by post, remembering to put these frightfully colourful words at the start of the **DWM** address: "THE SCARLET AND ORANGE OF THE PRYDONIANS..."

WIN! Enemy of the Daleks CD!

DOCTOR WHO
ENEMY OF THE DALEKS
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

Enemy of the Daleks is a new audio adventure starring Sylvester McCoy as the Seventh Doctor, Sophie Aldred as Ace and Philip Olivier as Hex. It's available this month on CD, price £14.99, and also as a download from *www.bigfinish.com*. Thanks to Big Finish, we've **FIVE** copies of the CD to give away... and, for one lucky reader, a copy of the script, signed by Sylvester, Sophie and Philip! To be in with a chance of winning, simply answer the following question correctly...

What do Daleks usually do to their enemies?
a) Engage them in peace negotiations
b) Write them a polite, but firm, letter of complaint
c) Exterminate them

09011 542 222 is the number to call if you want to enter, or by post, putting these rather antisocial words at the start of the **DWM** address: "YOU ARE AN ENEMY OF THE DALEKS!"

WIN! The Dalek Invasion of Earth CD!

A new audiobook read by William Russell, *Doctor Who and the Dalek Invasion of Earth*, is out in June on CD. Written by Terrance Dicks, the story is based on the memorable 1964 TV adventure by Terry Nation. We've **FIVE** copies to give away, worth £17.61 each, to lucky readers who can correctly complete the following:

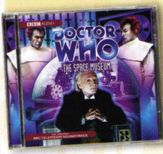
BBC AUDIO
DOCTOR WHO
AND THE DALEK INVASION OF EARTH
TERRANCE DICKS
READ BY WILLIAM RUSSELL
WITH DALEK VOICES BY NICHOLAS BRIGGS

In *The Dalek Invasion of Earth*, humans are converted into...
a) Cybermen
b) Robomen
c) Roberta Tovey

To enter, call **09011 542 221**, or by post, with these boastful words at the start of the **DWM** address: "WE ARE THE MASTERS OF EARTH!"

WIN! The Space Museum CD!

The soundtrack to the 1965 story *The Space Museum*, narrated by Maureen O'Brien and starring William Hartnell as the the First Doctor, is out on CD in May, price £13.70. BBC Audio has kindly given us **FIVE** copies to give away, to lucky readers who can answer this question correctly:

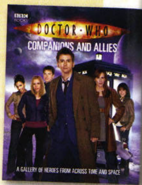


On which alien world is *The Space Museum* set?
a) The war-torn planet Zeos
b) The dusty planet Xeros
c) The much-copied planet Xerox

To enter, call **09011 542 224**, or by post, remembering to put these fishy-sounding words at the start of the **DWM** address: "YOU ARE NOT AN AMPHIBIAN!"

WIN! Companions and Allies book!

Companions and Allies, a new book that takes a look at the Doctor's many friends and companions over the years, is out this month from BBC Books price £7.99. We've **FIVE** copies to give away to lucky readers who can answer this poser correctly:



Which of the following friendly faces were NOT companions of the Doctor?
a) Ian, Barbara and Susan
b) Adric, Nyssa and Tegan
c) Rod, Jane and Freddy

To enter, call **09011 542 223**, or by post, with these painful-sounding words at the start of the **DWM** address: "I'VE TWISTED MY ANKLE!"

HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 30 April and close at midnight on Wednesday 27 May 2009. Service Provider: Eckoh, Herts, HP3 9HN

BY POST: Send to **Doctor Who Magazine 408**, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 27 May 2009.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

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WHO ON EARTH IS...

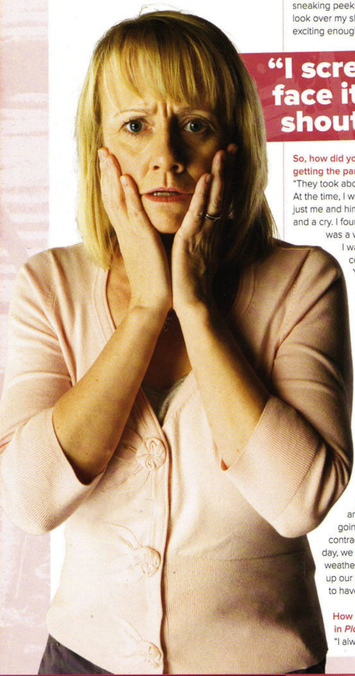
**Wife. Mother. Drunkard. Travel rep.
Is there anything Angela Whittaker can't do?**

Victoria Alcock

Hello, Victoria. Last issue, Daniel Kaluuya [Barclay in *Planet of the Dead*] told me to ask you about 'Pam'. So, who is she?
"He's such a rascal! [Laughs hysterically] The boys have noticed that, um, I go by two names. It's Vicky when I'm sober... and if I drink wine, I become this other person who they've named Pamela. They came up with the name just before we went to Dubai, because I'd had a couple too many glasses of rosé."

It's Dr Jekyll and Ms Hyde, basically?
"A little. Pamela's still funny, she's not horrible, but she's more forthright, a little bit bossy and finds everything hilarious."

You're a psychologist's dream!
"Absolutely. Well, it's kept the boys entertained."



Now, this interview will be published after Easter, so most of our readers will have seen *Planet of the Dead* already. Do you think they'll have enjoyed it?
"They'll have loved it. I've been a fan since Jon Pertwee's time. I was very, very young then, of course! I liked Tom Baker, too. But I've got to say, without sounding completely cheesy, David [Tennant]'s my favourite Doctor. He has an impish, boyish charm and intelligence. For me, he sums up *Doctor Who*. Everyone really enjoyed being on set with him, which, I've got to say, isn't always the case on TV shows."

Did you have to audition for the part of Angela?
"Yeah, I did a little bit to camera. They sent me the script, and I remember travelling to the audition thinking I was a bit like a spy. I was sneaking peeks and thinking, nobody had better look over my shoulder! The audition alone was exciting enough..."

TMX 6052
48
First aid
TMX 6

Ding-ding! Angela gets her hands on the 200. For a bit.

"I screamed my bottom off! Let's face it, how often in real life do you shout out at a pretend stingray?"

So, how did you cope with the excitement of getting the part?
"They took about a week to get back to me. At the time, I was with Charlie, my little son, it was just me and him – and I had a little weep for joy and a cry. I found out just before Christmas, so it was a wonderful Christmas present. I was over the moon. And then, of course, they mentioned Dubai. You know, *bonjour!*"

They speak French?!
"No, I mean ding-ding, bring it on! I've travelled quite a lot in my time on this planet – never to another planet, mind – but not to Dubai, although we stayed on the outskirts and didn't see much of the city itself. I imagine it's like Vegas."

But more concrete.
"A lot more concrete, yeah. Slightly unreal. I preferred the desert. It was absolutely, gob-smackingly amazing. It's vast, you can see for miles... and there's this double-decker bus, with the number 200 and my name on the front! The bus is going to Victoria, isn't it? I had that in my contract. [Laughs] Unfortunately, on the first day, we were plagued by a little bit of bad weather. Sand was going in our mouths and up our noses and in our eyes. It was lovely to have a shower in the evening, definitely."

How would you rate your performance in *Planet of the Dead*, Victoria?
"I always give 100%, darling! [Laughs] Well, I screamed my bottom off, which in other dramas might be... not over-the-top, but a little too much... but *Doctor Who* is a heightened experience generally, isn't it? Let's face it, how often in real life do you shout out of a bus at a pretend stingray?"

I do that all the time.
"Me too. Every weekend."

How do you think Angela's trip to San Helios has changed her?
"I kind of made up my own little scenario for Angela: she works in a supermarket, she has quite a nice life, and for her to be caught up in this adventure... out of all of them, she's the most distraught, I think. She cannot believe she's experiencing it. It's almost, I think, a dream-slash-nightmare scenario for her. How does that change her? When she gets back, I think she might hand in her notice – and become a holiday rep!"

She's caught the travel bug?
"Yeah, she has! But she'd still be a lovely mum to Suzanne, a lovely wife to Mike, and just really lovely. That's why I enjoyed playing her – she's so lovely!"

Is there such a thing as *too* lovely?
"[Thinks] All right, rather than flitting off somewhere into the darkness and becoming a travel rep... you know, I'm thinking that Matt Smith, the new Doctor Who, should have an older lady travelling companion. I'm thinking, yeah, Angela could do that. She's travelled the world, she's worldly-wise, she's strong and positive... and she doesn't cry so much! That kind of thing." DWM

Victoria Alcock was talking to Benjamin Cook. Planet of the Dead is out on DVD in June.

NEXT TIME

DOCTOR·WHO
MAGAZINE

SOMETHING NEW?

DWM attempts to unlock the secrets of the Time Lords' power to regenerate – how does it work, what are the pitfalls, and just what is the truth about that pesky limit?

A DANDY AND A CLOWN!

What happened the first time that the Doctor bumped into himself? Find out as *The Fact of Fiction* examines 1972's *The Three Doctors*...

ICE TO SEE YOU AGAIN!

The Doctor and Majenta Pryce face a full-scale invasion in Part 2 of *The Age of Ice*!

THE BIG TOP!

The Time Team pay a visit to the Psychic Circus, to watch 1988's *The Greatest Show in the Galaxy*!

JUST GO WITH THE NEUTRON FLOW!

The Watcher continues his guide into the Doctor's past, as he recalls the life and times of the Third Doctor...

PLUS!

Production Notes, *You Are Not Alone*, all the latest news, reviews, previews, competitions and much, much more!

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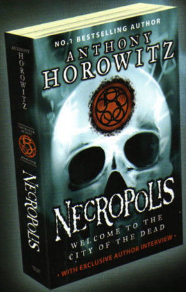
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